SPECIAL REPORT

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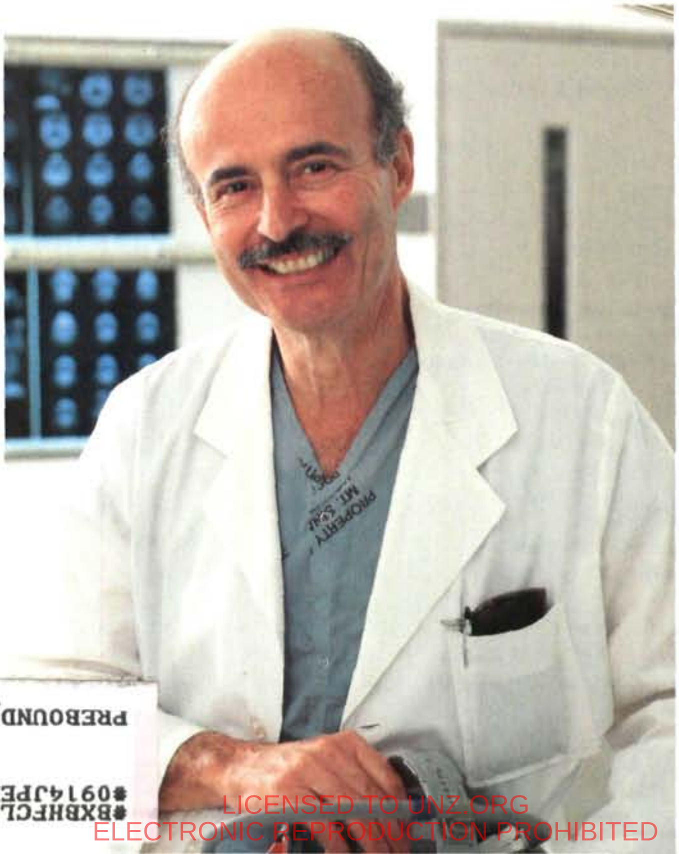
By Janice Hopkins Tanne



Dr. Hugh F. Biller, Head and Neck Surgeon At Mount Sinai

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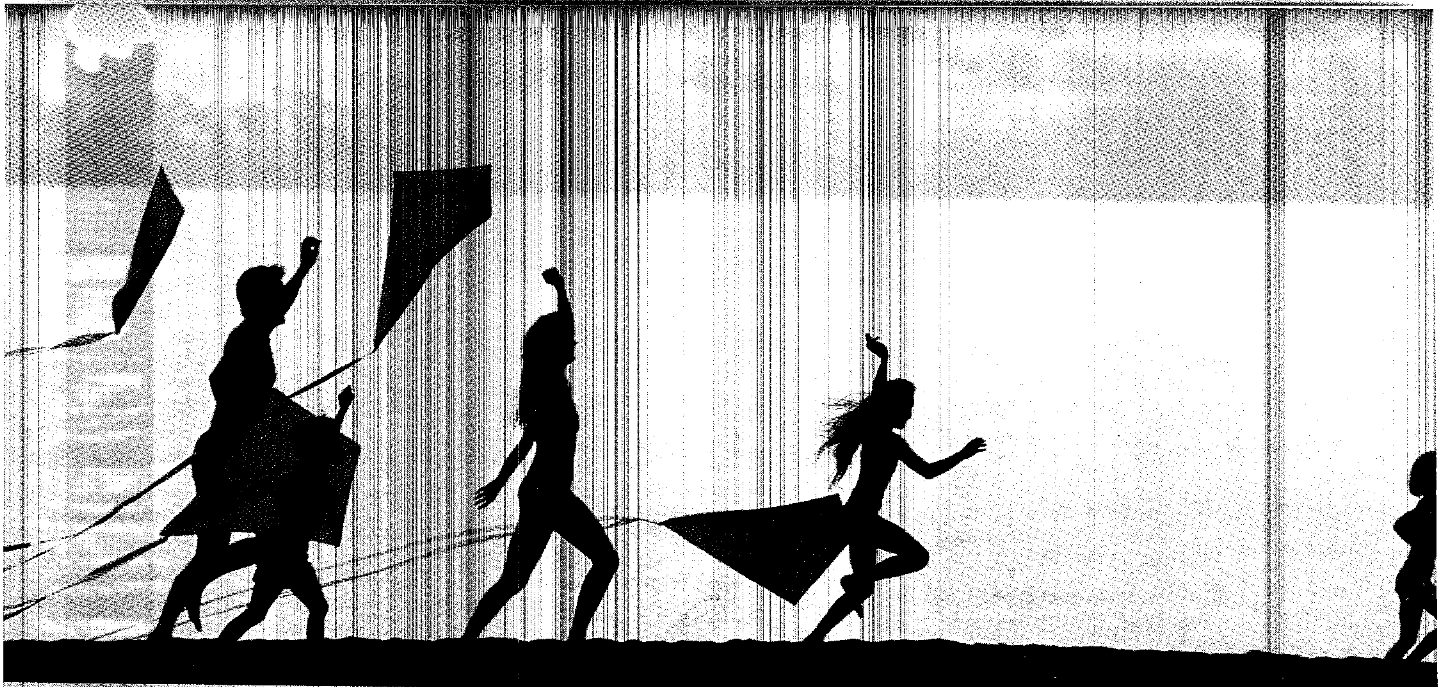

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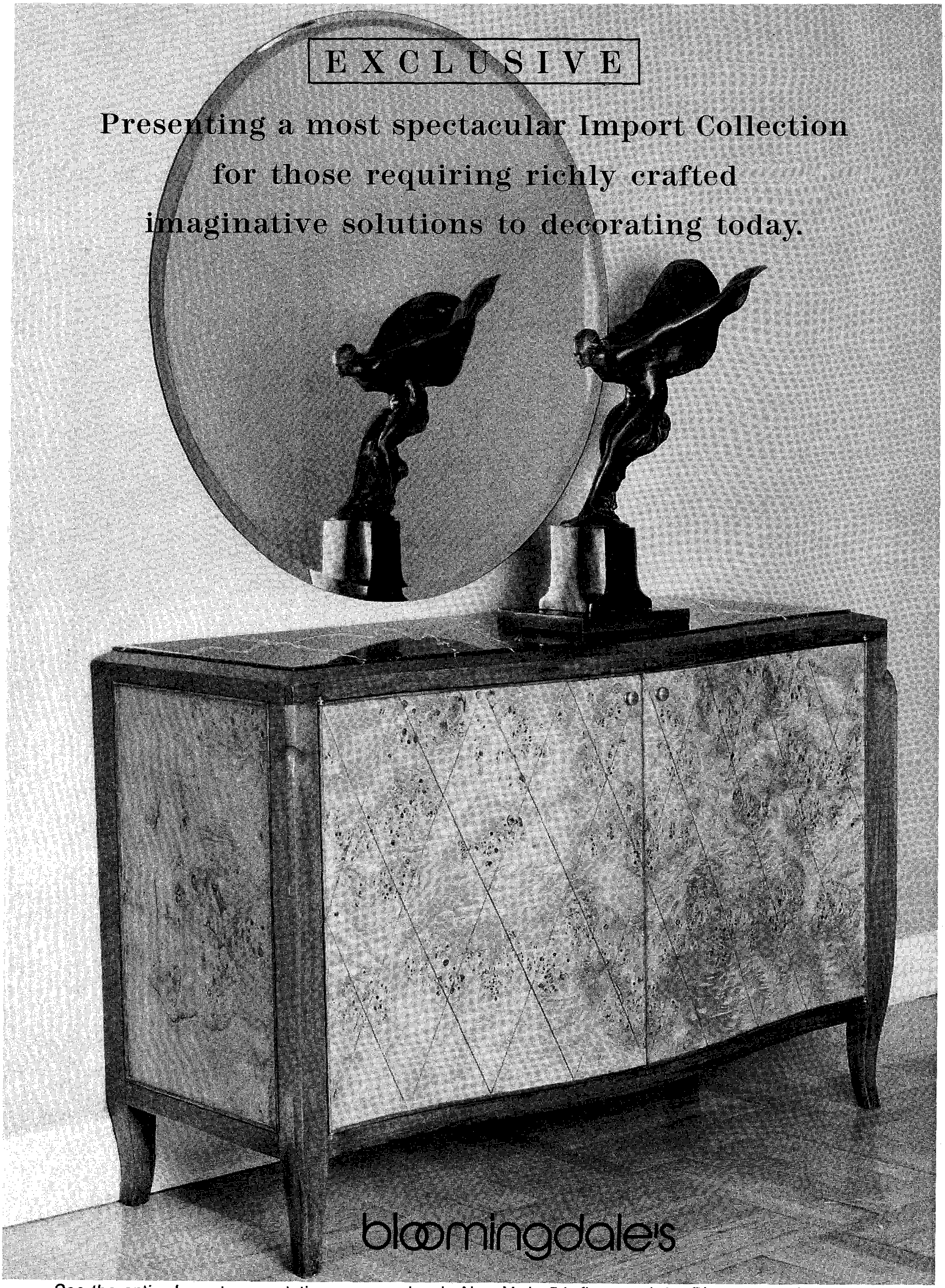
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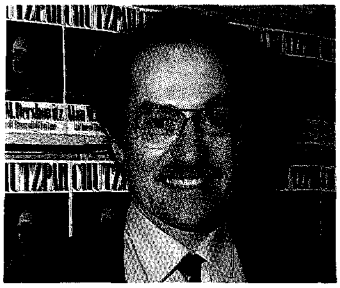
THE BEST DOCTORS IN NEW YORK

A doctor's doctor, Mount Sinai head-and-neck surgeon Hugh Biller—our cover physician—is first in the hearts of his peers, as *New York* discovered after a six-month search for the best medical care in town. This article, beginning a three-part series by award-winning medical journalist Janice Hopkins Tanne (right), tells readers what makes a "top doctor"—and lists the 1,085 physicians chosen by their colleagues. (Dr. Biller got the most nominations, by a staggering margin.) Next week, we guide readers to "centers of excellence" in all five boroughs—hospital departments that provide expert treatment for particular problems. The final article tells New Yorkers how to be tough and knowledgeable medical consumers.

38 The 'Chutzpah' Defense

BY JEANIE KASINDORF

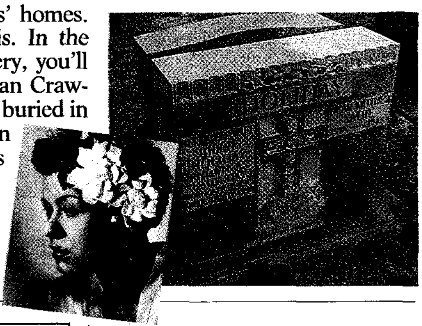


He saves the folks we love to hate. Now lawyer Alan (*Chutzpah*) Dershowitz has a new client: Michael Milken. Dershowitz insists *Den of Thieves*, the hot new book about Wall Street, defames Milken. What's more, he says, it's anti-Semitic. So Dershowitz has declared war against the work . . . and the politics of the *Times* book review.

72 Dead Ends

BY ROBERT BENT

Here's a map to the stars' homes. Their final homes, that is. In the same Westchester cemetery, you'll find Judy Garland and Joan Crawford. Montgomery Clift is buried in Brooklyn, Billie Holiday in he Bronx. And Queens got Satchmo. From Houdini to Checkers to Julius and Ethel: This necrology lists 33 graves, all nearby.



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LETTERS

Recommended Daly Allowance

IT'S NICE TO SEE MICHAEL DALY BACK IN THE saddle. As someone who toils in the same trade, I've always admired Daly's eloquent and economical prose. "The Eleven Least Wanted" ["Cityside," October 21] was humorous and compassionate while illuminating a very serious social problem.

T. J. English
Manhattan

IN "THE ELEVEN LEAST WANTED," MICHAEL Daly graphically describes a small group of difficult adolescents at I.S. 136. But like the snapshot of the school that ran on page twenty, Daly's picture was a distortion. The photograph shows the school from behind water mains, thus giving the illusion of urban decay. Had the picture been taken from 50 yards back, the scene would have included many trees, and would have appeared to be the epitome of suburban splendor. And so it is with Daly's depiction of this school. The parents, students, and staff of I.S. 136 have worked to create a dual-language academy, the Young Architects Club, and dozens of other exciting programs that were left out of this article. In this time of austere budgets and accountability, let both pictures be recognized: the one calling for more guidance for the troubled, and the other reflecting a supportive school community on the road to excellence.

Fred Bernstein
Department of Mathematics, I.S. 136
Manhattan

Gilt Trip

New York LET PETER G. DAVIS GET AWAY with murder in his October 7 review of the Metropolitan Opera's gala opening ["Music: Pangs of Gilt"]. Describing the evening as "oddly hollow," Davis condemns the Met as "an opera house that prizes scenic opulence, star glamour, and social prestige above all else" before confusingly offering praise of the performance. This was the latest in a long series of biased attacks on the Met. Particularly indefensible was Davis's March 11 review of *Kát'a Kabanová* ["Music: The Mortal Storm"], a rave that nevertheless included the aside that Janáček's opera is "impossible to tart up with the superficial glamour the Met prefers to purvey these days." Davis also found it "astounding" that "the company has done everything right," and concluded that "for once, the Met is on the side of the angels." Davis should be replaced, as he has forsaken h responsibility to *New York*'s readershi He regards a major cultural institution this city with contempt, and therefore, h comments on that institution are wort less. *New York* would surely not employ dance critic who thinks the Joffrey is joke, nor an art critic who feels that MO is run by idiots.

Michael A. Portantie
Manhatta

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Parish the Thought

AS A MEMBER OF ALL SOULS, I WAS TRUI outraged that Rusty Unger's artic "Church of the Heavenly Unrest" [October 14] included professor Stanley Haue was's smug dismissal of Unitarians, whic concluded that Unitarians "have fir moral convictions that people shouldn have firm moral convictions, and that why they're just stupid." Just becaus Unitarians have no compulsory beliefs, does not mean we are without a mora foundation. I tried to imagine the outcr that would have ensued if a similarly misinformed statement had been made abou Judaism or Catholicism. As for Unitarians' being an "extraordinarily uninteresting group," the congregation of All Soul is diverse, intelligent, and dedicated no only to the life of the church but to the lif of the city—working through numerou effective outreach programs, includin task forces on AIDS and the homeless.

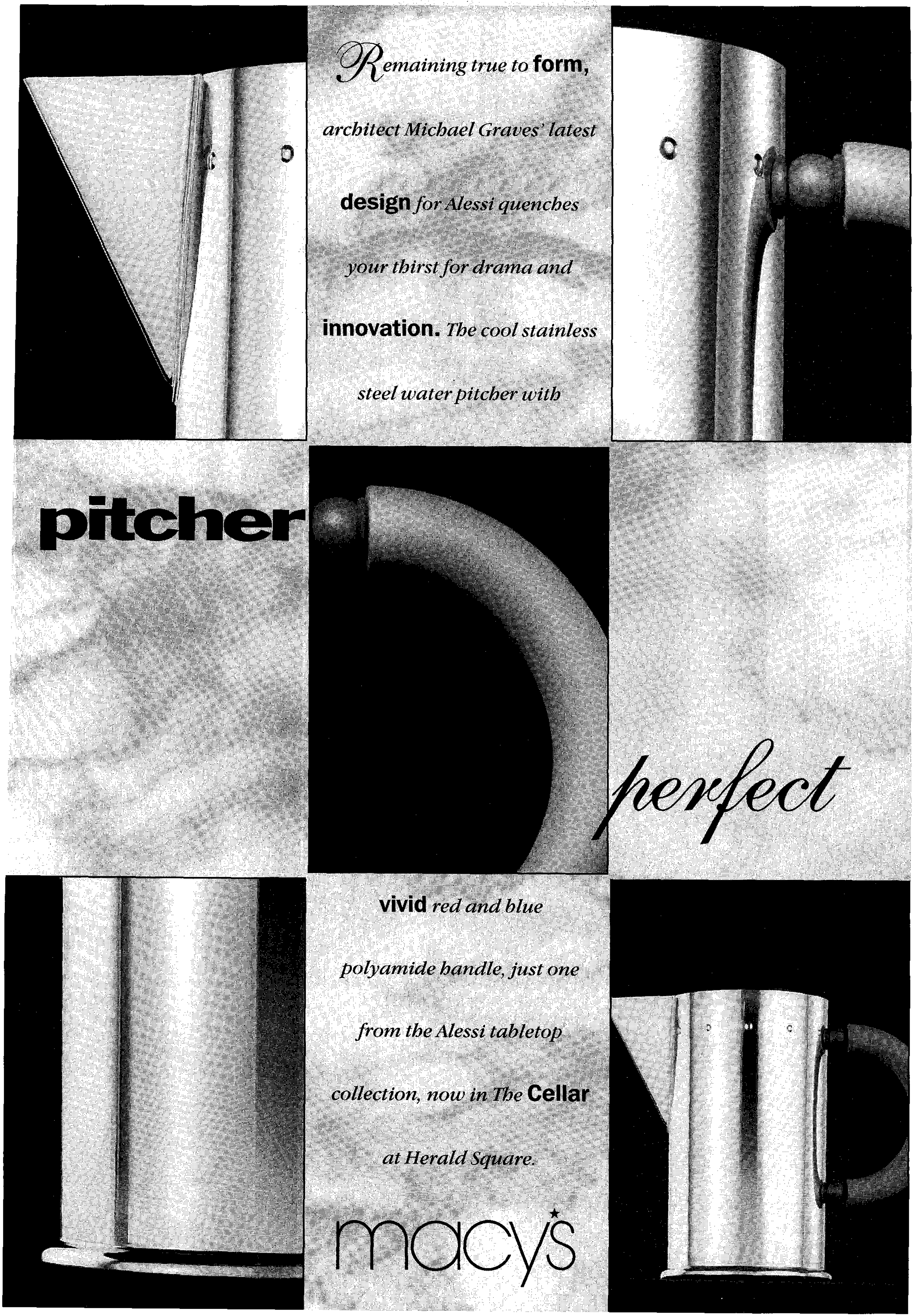
Lisa G. Marti
Manhatta

IN REFERENCE TO THE ALL SOULS SITUATION further theological distortions arise in a member's suggestion that as penance Forrest Church "should work with psychologically abused women . . . or go into the ghetto and work with poor children. . . . He should get his hands dirty." As a professional who has worked with both abused women and ghetto children, I submit that neither "afflicted" group needs a privileged, well-educated, lying adulterer getting his hands dirty amid their heroic struggles toward fulfilling lives.

Frederick B. Hudson
Manhattan

A Chase-ning Experience

ALEX WILLIAMS'S PIECE "WITHDRAWAL Symptoms" ["Fast Track," September 2] almost duplicated my experience with Chase Manhattan in 1980–1981. My success in resolving the question of a $1,460 debit (which Chase claimed I withdrew from its ATM machines) was achieved by my first contacting the Better Business Bureau. The bureau advised me to write to the Comptroller of the Currency, Ad-



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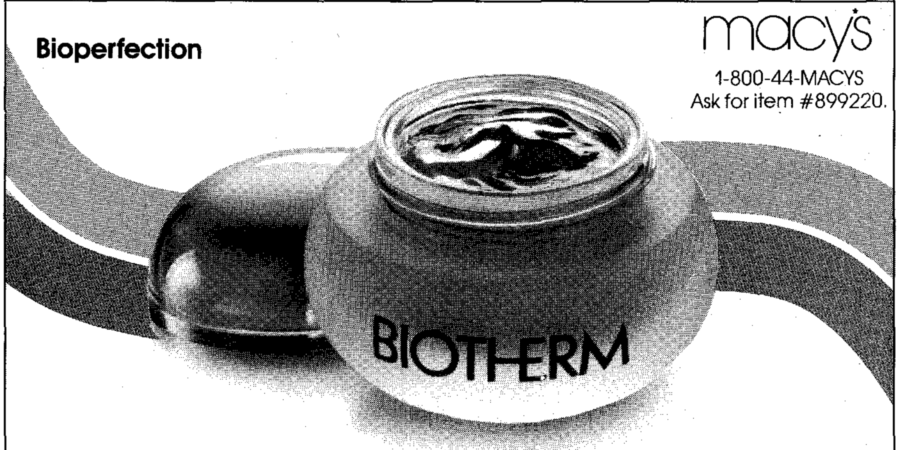
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quickly began, ultimately bringing resc
tion in my favor when the $1,460 de
was acknowledged as an error. My se
was that someone in the bank's emp
was able to access personal I.D. numbe
I now have ten numbers in my code a
think that one with four or five number
too easy to manipulate for access. F
years later, when I applied for a revolvi
credit account at another bank, I fou
out that three credit agencies had me li
ed as a poor risk because of the Chase e
sode. That listing was never corrected
Chase, even though I had eight other
sorted accounts in good standing.

Natalie H. M
Brookl

Single-Minded

OF THE 70 CALLS I INITIALLY RECEIVED
response to Dan Greenburg's artic
"Looking for Like" [October 7], 65 we
from women. Aware as I am of the su
ply-demand ratio stacked against wome
even I was astonished at the dispari
There seems to be a silent tragedy goi
on among single women. I am sometim
amazed that these terrific, accomplishe
talented, attractive women hopeful abo
meeting men are still single. Where a
the men?

Barbara Chas
Preside
Introductions Club, In
Manhatt

DAN GREENBURG HAS GIVEN NEW MEANI
to the word *Neanderthal.* The fact that
specified a woman who was skinny and t
to fifteen years younger than himself on
told me that he is enormously insecur
How dare he make such demands and n
even be willing to go across town to meet
date! I'm inclined to think that if any won
an held Dan Greenburg up to similar expe
tations, Greenburg would fall so short h
would probably never date again.

Deborah Woodhouse-Gaebl
Manhatta

I'M NOT SURPRISED THAT DAN GREENBURG'
quest to find Ms. Right was unsuccessfu
He rejected one woman on the basis of
five-minute telephone conversation the
had had before they met—even though h
enjoyed her company when they eventual
ly did meet. Another woman—wh
Greenburg acknowledged was attractiv
and nice—didn't rate a second date be
cause there were no sparks the first tim
out. While attraction certainly is impor
tant in a relationship, it often builds grad
ually as two people get to know each oth
er. Several of my friends wouldn't b
married today if they hadn't given thei
dates a second chance.

Regina Eisma
Queens

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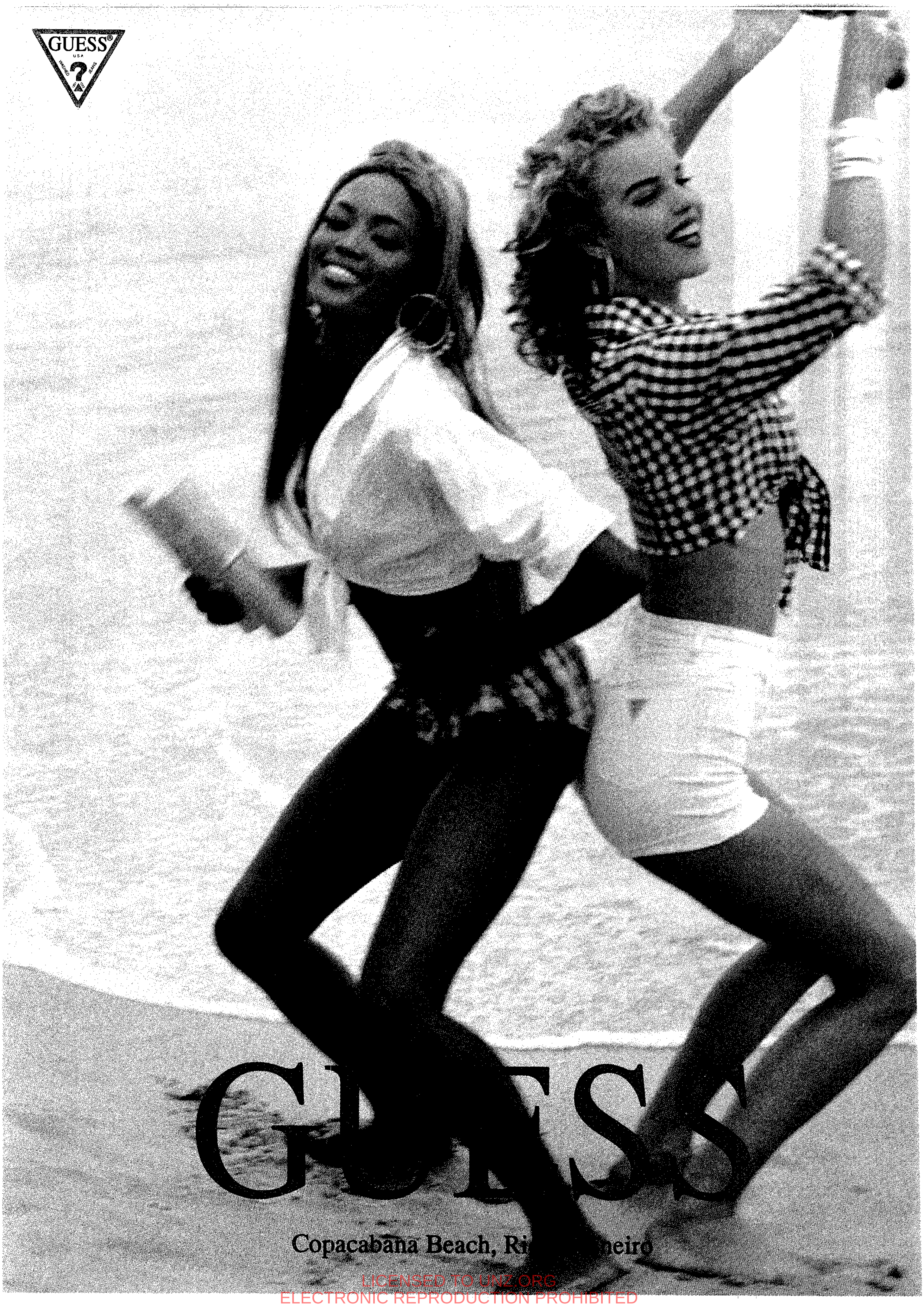
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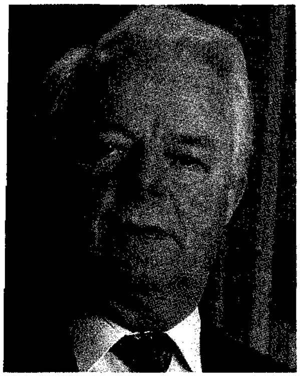
NEW YORK

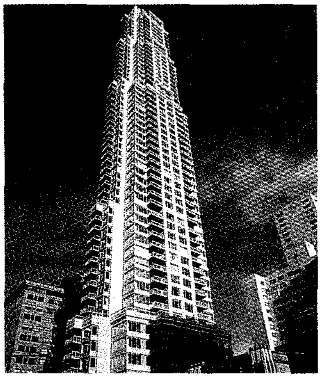
INTELLIGENCER

BY JEANNETTE WALLS

A HATCHED PLAN...PLAZA CHEAT?...BOOKING CLARENCE...A SINKING DINKINS



NATOR ROBERT BYRD



TRUMP PALACE

CLARENCE THOMAS

RUDOLPH GIULIANI

YRD MAY JOUST ITH JEWISH LOBBY

ome senators think the Jew-h lobby in the U.S. is too owerful, and a source says est Virginia's Robert Byrd is lanning a counterattack. The nsion has grown, insiders y, since a messy fight in Sep-mber over whether Israel hould be granted $10 billion loan guarantees. President ush called for a delay in the uarantees, a gesture that rew sharp criticism from ome lobbyists. "Senator Byrd greed with the president's ecision and went ballistic bout those comments," says source. "The Jewish lobby is o powerful that few have een willing to challenge them irectly."

"No lobby group should be acrosanct and above discus-ion or comment," Byrd has aid, but a spokeswoman for he senator says she is "not ware of any strategies" he night have.

RUMP GIVETH, AND HE TAKETH AWAY

Has Donald Trump been try-ng to make the public plaza at one of his buildings a little more exclusive? The developer was allowed to add extra floors to his 55-story Trump Palace, on Third Avenue at 69th Street. In exchange, he built a plaza at the site that is supposed to be open to the public. But neighborhood people have complained that pedestrians have been periodically barred from the area since the building opened nearly a year ago. Several say the plaques announcing that the plaza is open to the public have been covered with tape.

A representative of Community Board 8 says he's received "a number" of complaints about the matter and is looking into them. A spokeswoman for Trump, however, says the area has been off-limits because there is still some construction going on. "There are just a few odds and ends that have to be finished," she says. "It should be open in a day or two."

CITY HALL HOPEFULS SMELL BLOOD IN '93

With David Dinkins under fire, more potential mayoral candidates are eyeing the office, even though the election is two years away. In addition to former U.S. Attorney Rudolph Giuliani and City Council President Andrew Stein, who have both made it clear they're in the race, Brooklyn District Attorney Charles J. Hynes and union leader Dennis Rivera are also considering running.

Hynes, whose term is up in 1993, has told friends he wants to make a bid for the job, says a source. Hynes's spokesman, however, says, "He has no plans to make plans about the mayoralty." Rivera, the president of Local 1199, which represents 100,000 health-care workers, says he may run. "What I would really like to see is for Dinkins to re-energize the communities that elected him," he says. "But if no one but Stein and Giuliani runs, I will seriously consider it."

Meanwhile, one of the city's top Democratic fund-raisers, Carol Haussamen, who supported Ed Koch in 1989, is now planning to back Giuliani, a Republican. This week, she and New York Pride president Herb Rickman, a former Koch special assistant, are giving a party for the former prosecutor.

While Koch isn't planning to attend, he did meet with Giuliani recently for lunch. "It was at his invitation," says Koch. "I was there as a columnist. We discussed his mayoral campaign, but I'm not going to tell you what the discussion was." Says Giuliani, "[Koch] is one of the experts on city government. It was really to talk about the problems of the city and the problems of politics and to get reacquainted."

PANTHEON PONDERS A THOMAS QUICKIE

Pantheon, the once-staid publishing house that was rocked last year by a series of resignations, may do its first quickie book—on Justice Clarence Thomas. Toni Morrison, who won a Pulitzer Prize for her novel *Beloved,* has been editing a collection of pro and con essays about the newest justice on the Supreme Court. A source says Pantheon hopes to bring the book out "in a couple of months."

Erroll McDonald, the executive editor of the imprint, "is personally overseeing the book," says the source.

"We don't have a contract for any such book," said McDonald. When asked if the book is under consideration, he said, "Whether it is or isn't isn't for the public record."

MOTTOLA RANKING MIFFS THE MUSICAL

A few top music-industry executives are taking exception to the November 1 issue of

ASSOCIATE EDITOR:
DEGEN PENER

Photographs: left to right, Susan Steinkamp/Saba; Donal Holway; Brad Markel/Gamma-Liaison; Adam Scull/Globe Photos.

TOMMY'S HIT PARADE...A WHOLE LOT OF CAMELOT...CLOSER TO AMFAR...DUKE OR EAR

Entertainment Weekly. Writers at the magazine compiled a list of the 101 most influential people in the entertainment business, and a source says the article "ruffled a lot of feathers" by ranking Sony Music president Tommy Mottola over his bosses. Mottola, who recently replaced the controversial Walter Yetnikoff, was ranked No. 5; Norio Ohga, president of the company worldwide, was ranked 11; and Mickey Schulhof, who is the head of Sony in America, was ranked 25. Mottola wouldn't comment, and a Sony spokeswoman didn't return calls.

HOLLYWOOD HYPER OVER JFK'S END

Will moviegoers tire of seeing John F. Kennedy assassinated on the silver screen?

Oliver Stone's $40-million *JFK,* starring Kevin Costner, is being released next month.

It's being followed by *Ruby,* about Jack Ruby, Lee Harvey Oswald's assassin. Propaganda Films, which made David Lynch's *Wild at Heart,* hopes to release the film—which will star Danny Aiello—next year.

A *third* film is also in the works, *Libra,* based on the Don DeLillo novel. The producers had reportedly dropped the project under pressure from Stone and people close to him (a charge Stone and the producers deny). They have just hired John Malkovich, who will make his debut as a film director. A&M Films plans to start production in early summer.

LIZ AND AMFAR RENEW THEIR VOWS

Elizabeth Taylor is trying to make amends with the American Foundation for AIDS Research. On December 5 at the World Financial Center's Winter Garden, Taylor will make her first public appearance on behalf of AMFAR since her support of the organization was questioned in several news stories.

The controversy ended two weeks ago when AMFAR's director, Robert Brown—who had been accused of making sexist and homophobic remarks—stepped down. "She wants to clear up any lingering doubts that she's unhappy with them," says a source.

At the event, Taylor will present a diamond-platinum-and-gold mask—insured for $2.5 million—that will be auctioned next April at Christie's.

Taylor could not be reached for comment.

CONDÉ NAST CLIQUE DELVES INTO DRAG

Holly Brubach, *The New Yorker's* fashion writer, is teaming with photographer Michael O'Brien to do a book on drag approached Holly after she did a profile of [nightlife impr rio] Suzanne Bartsch for *The New Yorker,*" says O'Brien. "H ly had interviewed a lot of the same people I'd been photogra ing." Brubach, who is also working on a history of *Vo* magazine, says the text will be a general essay about "drag what it means." The book, due out late next year from Rand House's Turtle Bay Books imprint, will be designed by Co Nast associate editorial director Rochelle Udell. . . .

David Duke has apparently inspired more than just a resurge in racism. According to a source, a character in an upcoming n by James Lee Burke bears a striking resemblance to Duke, handsome ex-Klansman who hopes to be elected Louisiana's g ernor next week. In his new book, *A Stained White Radianc* due out next spring from Disney's Hyperion—Burke writes an ambitious politician named Bobby Earl, "the Robert Redf of racism." Earl, a former "imperial wizard of the Louisi Grand Knights," aspires to the U.S. Senate, which Duke ran in 1990. The novel is Burke's fifth featuring Detective Dave bicheaux; another book of his, *Heaven's Prisoners,* was recen re-optioned by actor Alec Baldwin, who has a development d at the financially troubled Orion studio. "There might be cert resemblances," says Burke's editor, Pat Mulcahy, "but it's tion. It's a made-up character."

NEWS AND NOTES FROM ALL OVER

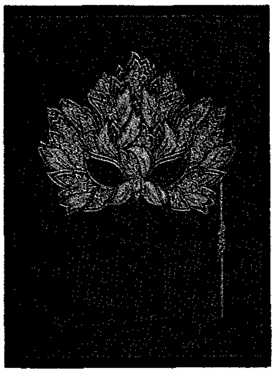
ESPRESSO FOR CHRISTMAS: Dean & DeLuca is expanding again. The gourmet store, which earlier this year opened an espresso bar at the Paramount hotel, is planning another one for a site on East 11th Street at University Place. Owner Giorgio DeLuca hopes to have the 2,000-square-foot space ready by mid-December.

SHUTTER HUG: Photographer Steven Meisel may have found a new muse, say fashion insiders returning from the Paris shows. Credited with helping make Linda Evangelista a supermod Meisel has now begun rema ing Calvin Klein Escape mo Shana Zadrick. Meisel, w has shot Zadrick for the c ers of this month's Itali *Vogue* and next month's *lure,* would say only, "No o will ever replace Linda Eva gelista, and it's very exciti to work with Shana as well

IN FLUX: San Domenic Tony May is looking to mo his other restaurant, Sandro from East 59th Street to a l cation in midtown.

TOMMY MOTTOLA

JOHN MALKOVICH


THE AMFAR MASK

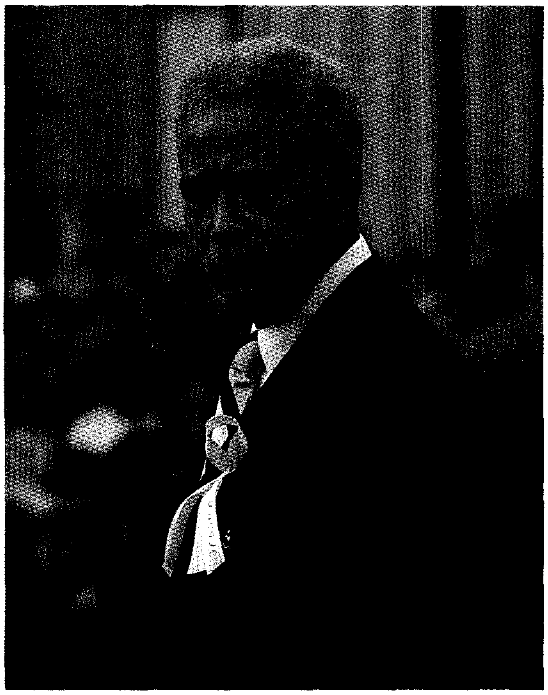
DAVID DUKE

Photographs: left, Albert Ferreira/DMI; center left, Terry O'Neill/Sygma; far right, Lee Crum/Outlin

GUESS
U.S.A.
WASHED JEANS
GEORGES MARCIANO

The City Politic/Joe Klein

FLIGHTS OF FANCY



CRISIS CITY: *The mayor between trips.*

DINKINS GOES AWAY

THE DINKINS ADMINISTRATION, WHICH BEgan in triumph, then slid from frustration to despair to disaster in less than a year, is now in danger of becoming a travesty. Another budget crisis looms, exacerbated by the horrific local economy and the mayor's inability to act decisively. There's an administrative crisis as well—city agencies drifting into chaos, competent administrators jumping ship, incompetents holding on for dear life. The mayor seems depressed and defeated. His only plans are travel plans: to South Africa next week and, in December, a first-class, all-expenses-paid junket to a tennis tournament in Germany.

There was a widespread feeling in the city last week that the announcement of the tennis trip was a white flag of sorts, an admission that Dinkins no longer cares about appearances, or the job, or anything. "I think he's given up," said one civic leader who has been close to Dinkins in the past. "He doesn't care what people think anymore. He's decided to enjoy himself a little."

Another Dinkins ally: "It may be a passing thing. Remember, he just buried his father. But he seems down, really down, and depressed. Whatever it is, the tennis trip was really lousy judgment."

In a way, the notion that Dinkins has surrendered to fate is less damning than the other possible explanation for his decision: that he's so removed from reality he just doesn't understand how tasteless and impolitic it is to accept a $20,000-plus freebie from Compaq Computers to watch tennis in Germany while the city hemorrhages.

Who knows? Dinkins was pathetic trying to explain away the trip last week: He was going to Germany to drum up business for the city (the lie of choice, the *Times* noted, for every executive who ever tried to write off a vacation). Even more offensive was the gross ethnic pandering—a visit to Dachau and to a cemetery where Jewish victims of the Nazis are buried. He should be ashamed of himself for using the memory of that horror as a cover for his junketeering.

But, you might ask, doesn't the mayor *deserve* a little time off? Absolutely. He seems exhausted. He should treat himself to a week at a tennis resort. But, you might add, didn't his predecessors (read: Ed Koch) take expenses-paid trips? Yes, they did, but not in the middle of an urban meltdown, and not a few weeks after a similar ceremonial extravaganza (the trip to South Africa).

Koch could get away with accepting freebies because there was the general impression that he was taking care of business (even if you disagreed with his priorities). Dinkins is another story. He can't catch a break—a consequence of a bum economy, to be sure; but also because he doesn't deserve one. The media wouldn't harp so much on the tennis and tuxedos if the mayor were doing something more worthy of notice. As it is, the image is just too ripe: He parties—just about every night, it seems—while Rome burns.

Felix Rohatyn has taken to saying the current situation is worse than the 1975 fiscal crisis—at least then the city, state, labor unions, and financial powers were talking to each other. This time, Dinkins can't even communicate with the labor unions, supposedly his core constituency. The mayor's new financial plan, due this week, is likely to be more fiscal fantasy: a City Hall wish list.

Dinkins wouldn't come out and say it last week, but he has hinted more than once that he's been held to a different—tougher—standard because he's blacl Certainly, he's come to see himself as victim—of the fates, the governor, th business Establishment, and, especiall the media. "Sooner or later, you're goin to give me credit [for holding press cor ferences]," he complained. "Sooner c later, you're going to have to acknowledg what the facts are, because you're going t have to look yourselves in the mirror. An sooner or later, you're going to sa 'Damn, the guy does stand up an answer.' "

These sorts of outbursts have becom more common in recent months, especially since Dinkins worked so hard (and effectively) and was treated so harshly b the press—and, more so, by the public—during the Crown Heights rioting. Thos tough weeks in August may have been th mayor's last straw: He was held to a ridiculous standard by many whites (the thought he would *prevent* such explosions) and pelted with rocks and bottle by the homies. Soon after, he dissolved ir tears when he was forced to postpone anc scale down his bizarre plan to fly a jumbc jet full of cronies to South Africa (expenses paid) for an imperial gadabout with his buddy Nelson Mandela—again, spuriously billed as an "economic development" mission for the city.

These self-indulgent flights of fancy come at a time when the day-to-day operations of the city seem to be sliding toward paralysis. "There's a sense, from the business community to the neighborhoods, that things are out of control," says Council President Andrew Stein, who will run against Dinkins in 1993. "Whether you look at health care, HRA [Human Resources], or most any other agency—you feel that no one's in charge."

Stein, obviously, has an agenda—but more than a few Dinkins commissioners (inevitably, the most competent ones) have begun an orderly march toward the exits, frustrated by their inability to communicate with the mayor, to provide services in the face of drastic (and at times irrational) budget cuts, and because they've been hamstrung by civil-service and union work rules when they try creative solutions.

The battle over Dr. Emilio Carrillo, the egregiously overmatched head of the city's Health and Hospitals Corporation, stands as a symbol of all that's gone wrong. Carrillo, under investigation for requesting unseemly loans from associates (including his chauffeur), "resigned" and was granted an embarrassing

Photograph by Les Stone/Sygma.

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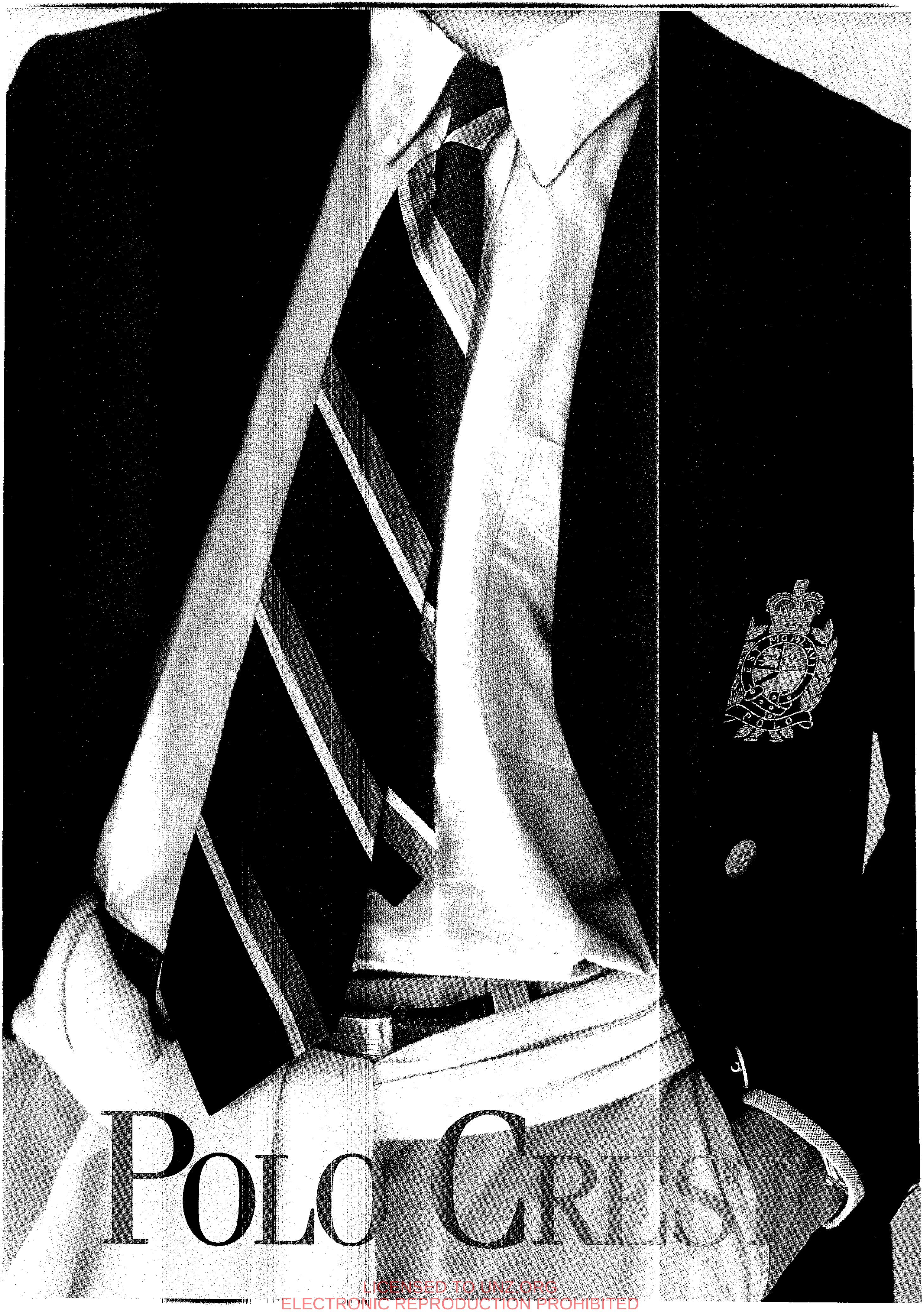
POLO CREST

THE NEW MEN'S FRAGRANCE IN THE POLO TRADITION
bloomingdales

golden parachute (four months' sala and office space, later rescinded) after a lowing the deterioration of public hosp tals to accelerate.

Carrillo, like many of the other Dinki commissioners, was hired for his ethnici rather than his competence. He ha worked in a hospital in Cambridge, Ma sachusetts; that was, in effect, all h brought to the table. "You don't hire guy like that to run *one* hospital, muc less an entire system," said a disgusted o casional Dinkins adviser.

Indeed, the mayor admitted as mucl inadvertently, as quoted by the *Times* du ing one of his gracious and much apprec ated press conferences: "We knew h didn't have great administrative ability— or experience, strike ability—because he' never managed anything remotely the siz of the Health and Hospitals Corpo ation."

Dinkins has begun the now-familia "nationwide search" to replace Carrill A similar search hasn't yet turned up a replacement for Woodrow Meyers, the mayor's 300-pound-plus health commissione (and another affirmative-action hire) who fled the city several months ago These are rather strange searches: N Caucasians need apply for "human services" jobs. Race, ethnicity, and gender al come before competence. No doubt, similar cronyism—and racism—occurred i past administrations, but it always wa roundly condemned by the very reformer who helped put Dinkins into office, man of whom are silent now in the face o these outrages.

The result of such favoritism is alway the same: The poor suffer and sometime die. It's a high price to pay for a mosaic. There is another effect. "We've gotten *such* a bad reputation," says one city official, "I can't imagine anyone competent wanting to come to work here."

And another Dinkins adviser: "Can you imagine we're not even halfway through with this? What a joke."

And another, darker bit of humor: The mayor could be re-elected. He is likely to be opposed by Stein, who'll win the Liberal Party line and seek the Democratic and Republican nominations. Rudy Giuliani is likely to run as a Republican and would probably beat Stein in a primary. If a third or fourth Democrat (like Herman Badillo or Brooklyn D.A. Joe Hynes) joins the race, Dinkins could win against the fragmented primary field—and then beat Stein and Giuliani in a three-way general-election race. This is a tortured scenario, to be sure, but not impossible.

But then, nothing is impossible. There's even plenty of time for Dinkins to get his act together and become an effective mayor. "Not likely," says yet another disgruntled Dinkins aide (there are droves of them). "This is a man with a fatal flaw: He shoots the messenger." ■

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SAYING NO TO MICKEY MOUSE

A NEW YORK DREAM PREVAILS

NOTWITHSTANDING ALL THE EVIDENCE TO the contrary, a good number of the city's citizens apparently cling to a belief that we are watched over by some higher and wiser power than Mayor David Dinkins. This faith sometimes leads us to balance the needs of the spirit against promises of material reward, and these questions are liable to be particularly difficult when the cash in question involves no moral compromise. One such test recently came to Dulcy Rogers, a 25-year-old actress who found herself faced with a golden opportunity in the altogether wholesome form of Mickey Mouse and his Mouseketeers.

"It was like, 'This is it, kid—do you want the money or do you want box No. 2, which happens to be your heart?' " Dulcy says.

Dulcy Rogers came to New York four years ago, fresh from Yale and determined to make her way as an actress. She refined her craft while appearing in theaters so far off Broadway as to be in other states. She met the rent by trudging to seemingly endless auditions for commercials and bit parts in movies. She played Laura in a repertory production of *The Glass Menagerie,* and she appeared as an infertile woman in perhaps the longest-running public-service announcement concerning sexually transmitted disease. Her first brush with celebrity came when a woman accosted her on an uptown platform at the Times Square subway station.

"She said, 'You're the girl who can't have the baby,' " Dulcy remembers.

Last winter saw Dulcy appearing in *Burn This* at the Westport Country Playhouse. She had worked there as an usher and house manager in her high-school years, and now she was onstage seven times a week, wrenching herself through the life of a dancer whose partner seems to have died of AIDS. She ended each night physically spent but mentally charged, and she did not complain that her wages were not much more than she had earned as a teenager.

Still, the train between New York and Connecticut had no special fare for artists, and neither the landlord nor the grocer nor the dry cleaner offered Dulcy a discount for having dug so deep into her soul onstage. She did not hesitate whenever her agent called with an opportunity for a little extra income, and that included the day she learned the Disney people were looking for somebody to be a co-host of the *Mickey Mouse Club.*

The morning of the audition, Dulcy prepared a cup of tea that was dark enough to wake her up but not so strong as to give her the jitters. She then added a vitamin-C packet that fizzed and foamed on hitting the hot liquid, and she drank it down like it was some sort of potion. She ended by taking two aspirin.

"Just in case I get a headache," Dulcy says.

Her pre-audition ritual complete, Dulcy headed for the Three of Us studios on West 19th Street. The place is a sort of mall for casting directors, where she had come to expect everything from crowds of screaming babies up for a Pampers ad to a mob of men in Hasidic gear trying out for a salami commercial. The hallways were forever full of people mumbling lines to themselves, and the rest room seemed to be always packed with women adding a last few touches to their *look.*

DULCY: *Balancing the needs of the spirit.*

Photograph by James Hamilton

A number of other aspiring Mouseketeers were waiting outside the assigned room, and Dulcy took a seat until her name was called. She first had to "slate," which is a variation on posing for a mug shot. Many people use this moment to crack a joke or do something cute or otherwise make an impression. She chooses to represent herself however she happens to be feeling at the instant.

"I think the people who have you appreciate the candor," Dulcy says. "I could be alone in this theory."

Dulcy had done both a matinee and evening show the day before, and she members being "strongly zany" as s launched into a skit that called on her play a sort of updated Mother Goose. T director urged her to be zanier still, a soon they were both laughing.

Nonetheless, Dulcy left the studio ca ing upon what she terms her Actress D fense Mechanism. She says, "The on way to leave an audition is 'Who care Who knows? Why worry about it?' . . . you sit around wishing for it, then you' really miserable."

A month later, the play in Westpo closed, and Dulcy was no longer gettin even that modest paycheck when h agent's assistant left a message on her a swering machine. She remembers, "H said, 'Well, get those mouse ears out. It' time to go back to Mickey.' "

For the second audition, Dulcy ob served show-business superstition an wore the same outfit she had worn to th first. The casting director asked her t sing something, and she belted out "If M Friends Could See Me Now." She ha done this same number when trying ou for a seventh-grade production of *Oliver!* and she found the tune much easier to carry now that she was past an age when he voice squeaked.

Two weeks later, Dulcy retrieved he messages and heard her agent's assistant spell out D-u-l-c-y R-o-g-e-r-s to the tune the *Mickey Mouse Club* theme. The isney people wanted her to fly down to orida for a screen test, and should all go ell, she was to start work the next day. ll her money worries would then be ver.

"Living on Columbus Avenue," Dulcy ays. "New shoes."

The one problem was the time commitment. She was willing to spend a year or ven two. The Disney people then re-uired a minimum of four, and that meant he would be close to 30 when she was gain free to devote herself full-time to nything else. She spoke to her father, who was a writer and actor and who had a articular view regarding exposure and egular paychecks.

"He said, 'That's great!' " Dulcy says.

The Disney people offered more money, nd the casting director called to urge Dulcy to accept. She says, "He said, 'They hink you're the kind of girl who could ac-ually ride a horse.' "

The deadline for the decision happened o fall on the day Dulcy turned 25, and she at staring out the window as a spring torm hit Manhattan. She remembers, "All these superstitious things. 'It's your birthday. Where are you in life? It's rain-ng outside.' "

As the downpour pounded the streets below, the final answer came. Dulcy telephoned her agent and said to tell the Disney people thank you for the opportunity, but she would not be going down to Florida. She then hung up and found herself at ease.

"It was almost as if all the worry was unnecessary," Dulcy says. "It just wasn't what I wanted to do. It just didn't feel like what I was made for."

Somebody else became the *Mickey Mouse Club* host, and Dulcy went back to scrambling. She continued to audition, and one day last summer found her reading for a major role in a Milos Forman film. The casting agent then sent her for an interview with Forman, and she got a tingle when the director proved to be staying in a building that was also home to her best friend's grandfather.

"You always think, Omen, omen, omen," Dulcy says.

At the end of a fifteen-minute chat, Forman asked Dulcy to return for an informal reading. She arrived having quaffed her foaming potion, and she managed to keep calm when he gave her a script to read cold. She seemed to hit the material just right.

"This was the Big Game; this is what it's all about for me—fun and challenge," Dulcy says. "I can tell he's really excited. I was like, 'Oh, yes, this is good.' Then he said, 'Let's do it again.' I'm like, 'Oh, no, I can't do it again!' And I do it even better."

Afterward, Dulcy stood in the hall and let some of the emotional steam trickle off as tears. Forman came out and asked if she could come to a screen test. She allowed that she could, and the next time she saw him was at the same studios on West 19th Street where she had tried out for Mickey.

Dulcy now faced not one little video lens but a pair of huge cameras and three monitors. She took note that bagels and doughnuts had been set out on a table, and she remembers, "I thought, Oh, my God, they've catered the screen test."

After two quick rehearsals, Dulcy hit stride, and she kept on for an hour and a half. She says, "It was all there. It just came out, and then it was over. He came over and touched my cheek, and I thought, Oh, yes!"

The tears that followed this tryout were more than cathartic. She was hit with the notion that Destiny was about to reward her for having forsaken financial security. The Actress Defense Mechanism failed, and she was unable to keep herself from harboring that most disruptive emotion, hope.

"I thought, Yes, this is it. I held out. I was such a good kid." Dulcy says.

Over the next three weeks, Dulcy held on to the show-business adage that no news is good news. Each day meant that other candidates had been eliminated, that she was still under consideration, that she was closer to making a living as a serious actress.

"I kept thinking, This will save me from my own life," Dulcy says. "I was looking into another world. My nose was so pressed into the glass, it left an imprint."

On the same sort of rainy morning as her birthday, Dulcy called her agent, and the words she remembers are *Well, honey, Forman's people called. Not this time.* She heard the agent say she had come too close not to get something soon, and then she hung up and sought solace that had helped her through lesser disappointments.

"I purchased some form of frozen nonfat dietary dessert and sat there with two pints of air and sweetness," Dulcy says.

After a day or two, Dulcy was back into the scramble, and last week she was seen coming from a diet-Coke shoot. She talked about other times, when she had been onstage and she had felt like she was enclosing the whole audience in a great cape, when she had seemed to take 800 people with her on a journey, when she had broken through some of the life's stoniness.

"I really feel I was put here to do this," Dulcy said. "I know it in my heart. I just know it."

Dulcy's large brown eyes shone as she spoke, and this was the gleam of a city that prevails despite such lesser powers as government and greed.

"The thing I really want will come," Dulcy said. "If I just believe in what I believe in." ■

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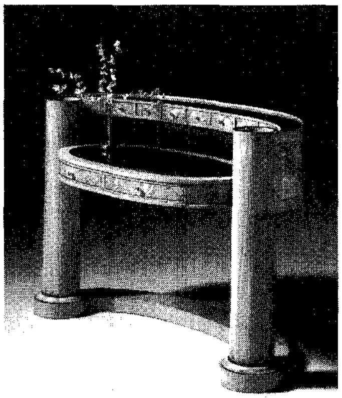

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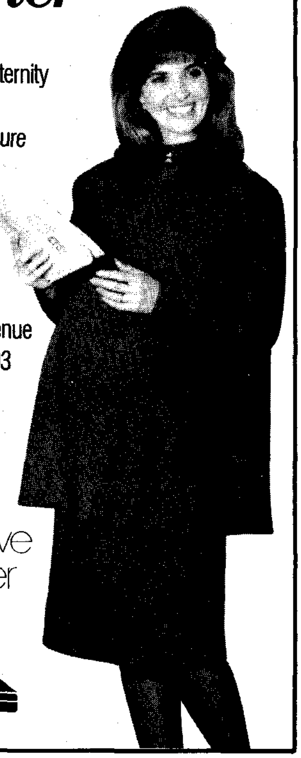

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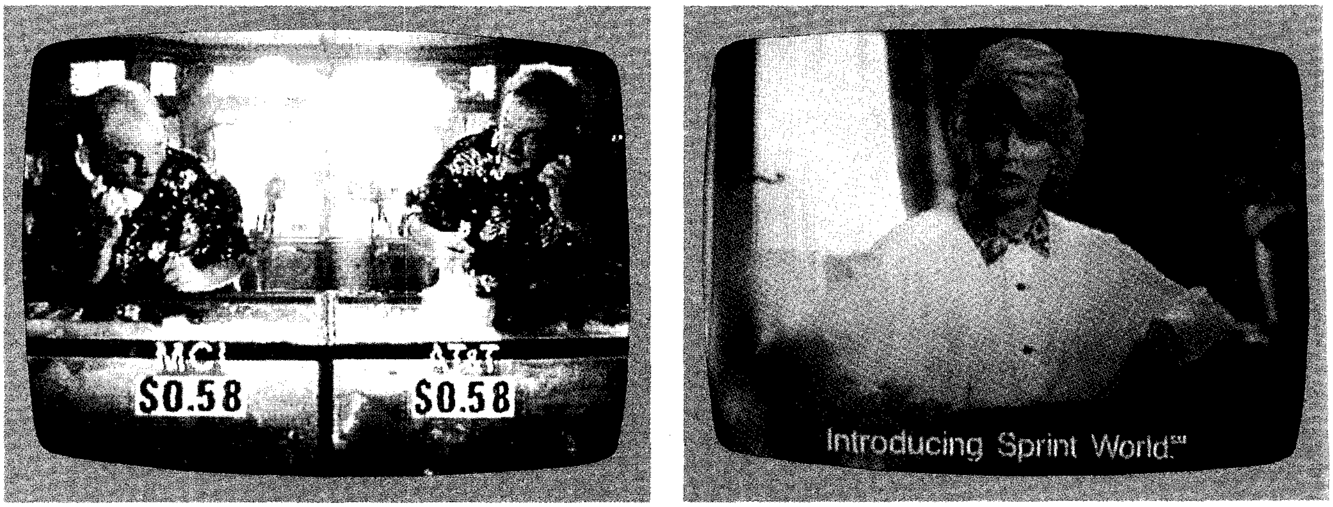
WIRED

THE LONG-DISTANCE WARS

REMEMBER WHEN A LONG-DISTANCE CALL, with its connotation of urgency and expense, made you drop what you were doing to run and take it? Today, "It's long distance" is just as likely to evoke an "I'll call him back," touching off yet another round of telephone tag.

That evolution rings sweetly for the nation's three largest long-distance carriers. Locked in what may be the most competitive marketing war in America—a single share point means more than half a billion dollars of revenue—so far they remain unscathed. Last year, according to the Federal Communications Commission, Americans made 65 billion long-distance phone calls, and long-distance carriers grossed a record $52 billion. Yes, growth *has* slowed—to 7 percent from 12.9 percent annually since the downturn—but with increasing mobilization, internationalization, and "faxation," we've consistently chatted it up. In the second quarter of this year, we've spent 81.7 billion "minutes—or 155,441 years—of use on interstate calls," compared with 75.7 billion in the second quarter of 1990 and about half that five years ago.



COMPARISON SHOPPING: *AT&T tries to disprove rival claims; Candice Bergen for Sprint.*

"The question isn't 'Who's going to win?' It's 'Who is going to win most?,' " says Ron Berger, a partner at Messner Vetere Berger Carey Schmetterer, the ad agency for MCI Communications. "Americans are switching carriers in unprecedented numbers—perhaps a million a month; MCI's growth is coming out of AT&T."

"Our philosophy now is to fight for every customer's business," concedes David Robertson, ad director for consumer-communications services at AT&T, and to "defend [ourselves] from aggressive challengers and introduce many new products," says Robertson. Last year, AT&T (in 80 million households, and with revenues of about $37 billion and roughly 65 percent of the market) spent $502 million on advertising (for such services as a language line; eight savings plans, including Select Saver—which shaves as much as 18 percent off certain calls but costs $1.90 a month to join; and a new calling card) and promotions (including a sweepstakes for a trip to Disney World).

MCI, with 8 million customers, revenues of $7.7 billion, and a 14 percent share, spent $54.8 million to publicize itself; US Sprint Communications Company—with 6-million customers, $5 billion in revenues, and a 10 percent share—spent $79.4 million. The onslaught is particularly heavy here—New York accounts for one third of the nation's international calls and almost a fifth of its domestic long-distance calls.

AT&T's battle plan is long on emotional advertising. "Research shows our customers like ads that touch them," says Robertson. "Some cite AT&T's Olympics sponsorship, because it's a cause they care about." (In one spot, a swimmer reminisces about racing across the pond with her older sister; one day, she won. "At AT&T, we know every great athlete has been inspired by someone," declares the voice-over. "As a proud sponsor of the U.S. Olympics, we celebrate them all.")

AT&T also targets "our 80 million customers as individually as possible," says Robertson. Some ads tout its Spanish-speaking operators; others feature discounts to Ireland on Saint Patrick's Day. Truck drivers find ads for calling cards trucker magazines, while parents of colle students are invited to get an AT&T calli card that lets their children call home—a only home—at Mom and Dad's expense

"Slogans like 'Put it in writing' are mea to diffuse misleading competitive claims says Robertson. "Research shows consu ers are outraged by deceptive telemarketi and slamming—being switched to anoth carrier without their approval." Ar though AT&T's "We want you back" car paign is pitched to business customers, oth er consumers can't help noticing. "We'r happy to welcome them back, too," Robert son adds. In one year, AT&T produce more than 100 different ads. "We don' spend for the sake of spending," Robertso says. "We spend to educate customers s they can make informed judgments."

Berger insists that AT&T's strategy is t "create confusion so people don't act an the status quo wins. AT&T aims to spen its way into making people believe they'r more reliable, a better service, and just a good a value. But they've also been insidious." AT&T adapted MCI's side-by-side comparison, showing two pet-shop owners jabbering while a ticking meter registers a penny difference in the cost of the call. "In real-life home residences, MCI runs on average 7 percent cheaper than AT&T," says Berger. "AT&T poses symbolic foils for things that bother people, like lack of customer service or the need to dial extra digits. The average Joe attributes these problems to MCI or Sprint. It's not that the marketing tools AT&T uses are unusual," he says. "It's that they can afford to use every one of them."

Not that MCI has been wimpy. Since

Photographs by Donal Holway.

eregulation in 1984, MCI has taken ots at AT&T, labeling it as big and unreonsive. In March, MCI launched its new riends & Family plan to lure subscribers ith 20 percent discounts. "Savings is the eart of what MCI is about," says Berger, but we wanted to make ourselves seem ore caring and responsive, too. We reed on practicality and emotion, though ot the syrupy brand of advertising. riends & Family isn't some corporateiendly discount plan designed only for hen a phone carrier's lines are down."

In one spot, the parents of a newborn uy a personal 800 number for his frugal randma in Oregon: "For cuteness and ove, call toll-free. Ask for Jordan," says heir message. Teaser ads for Friends & amily featured George Burns and other cebrities assembling phone-family lists so hey could share the discounts. These spots vere followed by "home movies": "You houldn't have to spend more money talkng to people you love; you can spend more ime," declared the voice-over. Last week, a oignant spot was launched in which a peronal 800 number reunites a workaholic vith his wife and son.

Two days after an outage in AT&T's ystem shut down the three New York airorts, an MCI ad in the *Wall Street Jourıal* advised readers to enter a five-digit acess code in emergencies to bypass "that allmark of reliability," says Berger.

Nor has Sprint been passive. The compaiy, which was a result of a partnership beween GTE Corporation and United Teleommunications, initially took the highech position by emphasizing fiber optics. ast October, Candice Bergen began pitchng various plans offering unrestricted disounts and bonus rewards. In one spot, the tar of *Murphy Brown* asks, "Do you have o dial any extra digits with Sprint?," then adds, "Would I bring it up if you did?"

"People take away that she's smart, caring, and funny," says David Schmieg, president of the consumer-services group at Sprint. "Unlike our competitors', our spots have a lightheartedness. We're focused on service and have stayed out of the fray.

"We can't compete with AT&T headon; they outspend us more than ten to one," Schmieg adds. "So instead of painting the airwaves, we've pioneered new approaches." For example, a frequent-caller program entitles you to discounts with Hertz and Continental Airlines. Using your Discover and American Express cards earns you savings on long-distance calls. Now Sprint is going after the younger market, which is less loyal to AT&T.

Long distance may be mammoth, but "no one really cares about it," says Berger. "What people want is a phone that works and a decent price." Customers should prepare for a battle that will make shopping for a long-distance carrier as complex as finding a good airfare. At least then you could call a travel agent. ■

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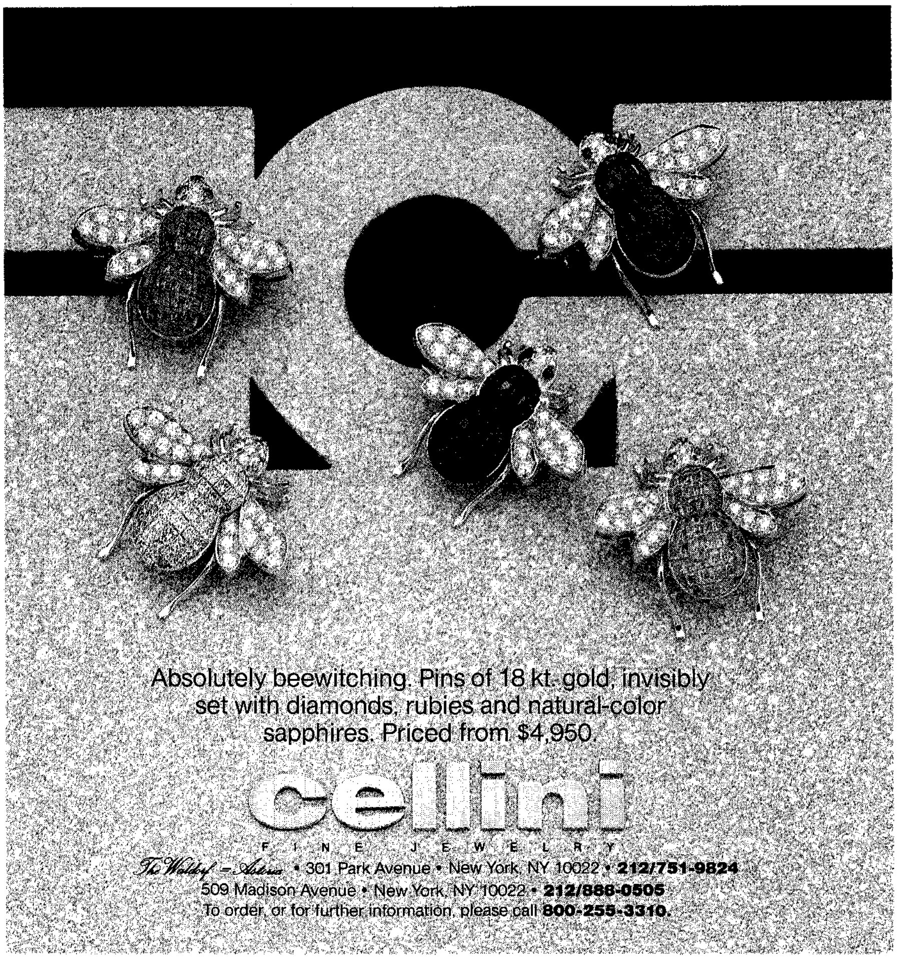

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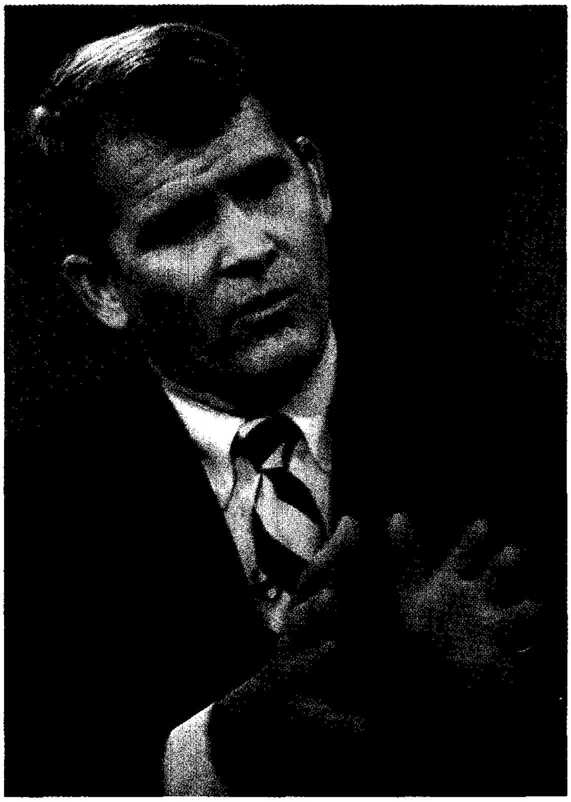
The Bottom Line/Christopher Byron

BUSH AND BCCI

WHO KNEW WHAT WHEN?



IN DEEP: *News about North from the grave.*

FROM THE MOMENT THE BCCI SCANDAL broke open this summer, one question has hovered over everything: Why has it taken ten long years—and incessant goading from the press—for authorities in Washington and London to begin moving against one of the biggest global bank frauds of all time?

Answers range from bureaucratic incompetence to dark theories about political cover-ups. Now comes evidence—though in many respects incomplete—that unavoidably focuses fresh attention on George Bush himself.

Specifically, documents have been produced that at least inferentially implicate Bush's office, when he was vice-president in 1984, in BCCI–financed activities involving the Iran-*contra* scandal.

There is no "smoking gun" in these documents, which come from sources in both London and the U.S. What's more, the man who wrote the documents—a British CIA agent named Leslie Alan Aspin—has been dead since 1989, and there are certain ambiguities in the materials that would be easier to clear up if he were alive. Nonetheless, now that I've checked with his sister, Kathleen Leach, in Patterson, Missouri, as well as with his lawyers in Britain, it seems fairly clear that the documents are authentic.

One of these documents is a ten-page statement, dated May 1, 1987, four days before the start of the congressional Iran-*contra* hearings. In preparing the statement, Aspin seems to have been hoping to protect his brother Michael from prosecution on a pending British arms charge. His idea was apparently to establish that he and his brother had been working on behalf of the United States government in the transaction—and to offer as proof a document full of information that had not yet become public.

The statement describes Aspin's activities—often in excruciating detail—as he went about organizing a BCCI–financed, 1984 TOW-missile shipment from Portugal to Iran on behalf of Oliver North. Officially, North was on the staff of the National Security Council in Washington at the time. But according to his recently declassified diaries, he appears to have been spending much of his time working for Bush instead.

Another document is a notarized statement that lists three numbered accounts at the Paris branch office of BCCI that Aspin opened on November 15, 1984, in connection with the TOW-missile deal. According to his statement, North was present as a witness, along with an Iranian arms broker, Manucher Ghorbanifar, when the accounts were opened—a fact that was first reported by London's *Observer* newspaper last summer, though apparently without attracting the attention the news warranted.

Kathleen Leach says she has yet other documents from her brother's effects. These include two personal telephone books, which she says contains phone numbers for a long list of people, including North, General Richard Secord, and many others who have by now become tainted by Iran-*contra*.

Collectively, these documents speak like a voice from the grave. And the message they bear is that George Bush might well have known more about both BCCI and Iran-*contra* than he has been letting on.

The documents, discovered in May 1989 among Aspin's personal papers by his family, were given by his sister to Peggy Adler Robohm, a Connecticut writer involved in research on the Iran-*contra* scandal. Robohm in turn asked that John Loftus, a former Justice Department prosecutor, examine them; Lo
had worked on espionage a
war-crimes cases in Washi
ton, D.C., during the Ca
years.

Loftus, whose book
Cold War spies and the V
can, *Unholy Trinity*, is
this winter from St. Marti
Press, compared the do
ments with the recently
classified multivolume set
Oliver North's office diari
The diaries became public
1990 as a result of a freedo
of-information request by
National Security Archives
Washington. Loftus says
found that what Asp
claimed in his stateme
meshed perfectly with va
ous notes and entries
North's diaries—entries th
Aspin could not have co
ceivably known about, sin
the diaries were still clas
fied even a year after
death.

Overall, what Aspin's
pers establish is that "ar
for hostages" deals were ta
ing place long before the Ju
1985 date that conventional wisdom se
as the start of the Iran-*contra* scand
Moreover, the papers make clear that n
only were both U.S. and British intel
gence involved in the arms deals but
was the office of Vice-President Bush.

The story of Leslie Aspin and arms f
hostages begins with the Boland Amen
ment and the end of congressional aid
the *contras,* which ran out in May 198
During the Iran-*contra* hearings, the
were snippets of testimony suggesti
that with the cutoff of funding, the Re
gan administration began cooperati
with the Thatcher government to he
supply arms covertly to the Nicaragu
contras. The Aspin papers suggest th
such an arrangement with Britain did
fact exist—and that it was this arrang
ment that marked the start of the Ira
contra pipeline.

The pipeline itself seems to have take
shape not in June 1985, as North claims
his new "tell all" book, *Under Fire,* but
the immediate aftermath of the terrori
bombing of the U.S. Marine Corps ba
racks in Beirut in October 1983.

At that time, according to published re
ports, a top-level anti-terrorist workin
group was convened. Its purpose: to kid

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ap and "neutralize" Middle East rrorists.

The job of organizing the network ap-ears to have been given to North. On NN's *Crossfire* show last week, North enied having kept Bush briefed on his ork with this group, saying, "George ush wasn't in my chain of command. I eported directly to the national-security dviser, who then reported to the resident."

But the statement seems preposterous, nce North's diary entries reveal him to ave been in almost constant contact with ush by then. Indeed, a major reason for at contact would seem to have been for orth to discuss his work on arms deals nd counterterrorism.

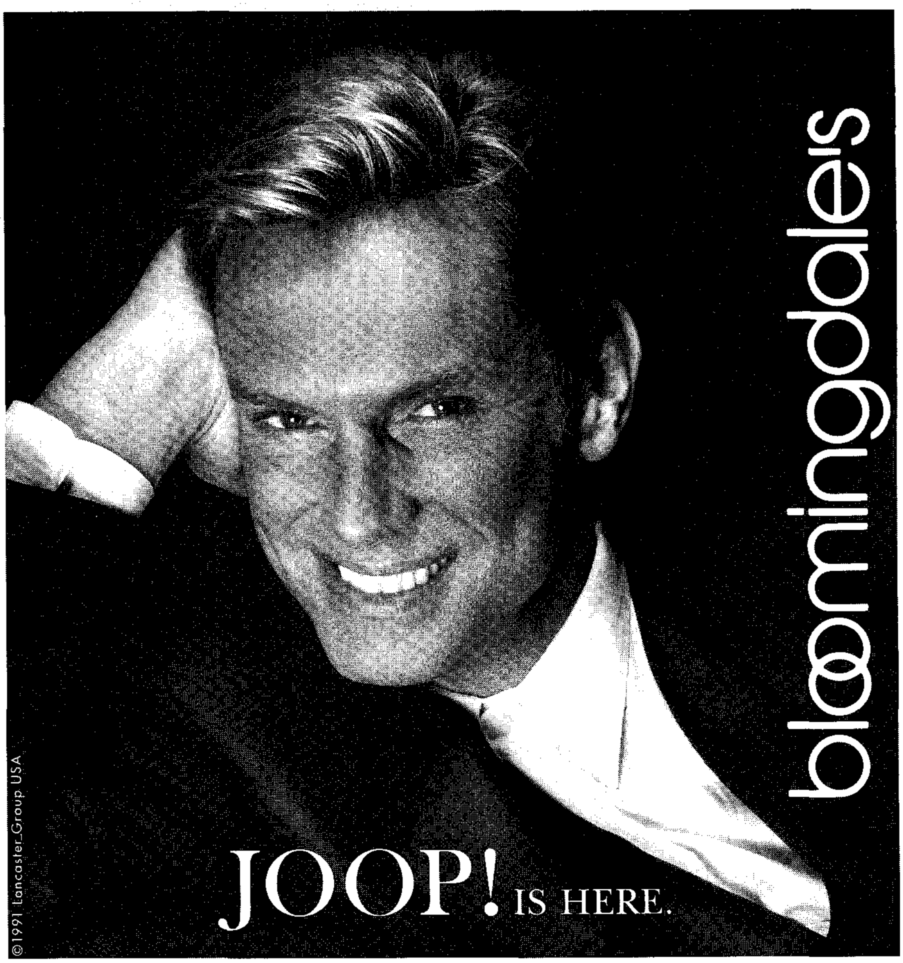
A diary entry in January 1984 reads, Call Casey: thanks for SIG pref," an ap-arent reminder to thank CIA boss Wil-iam Casey for nominating him to a hush-ush group working on terrorism issues. n entry in February reads, "Paper for .P. on death squads," an apparent refer-nce to a briefing on Salvadoran errorists.

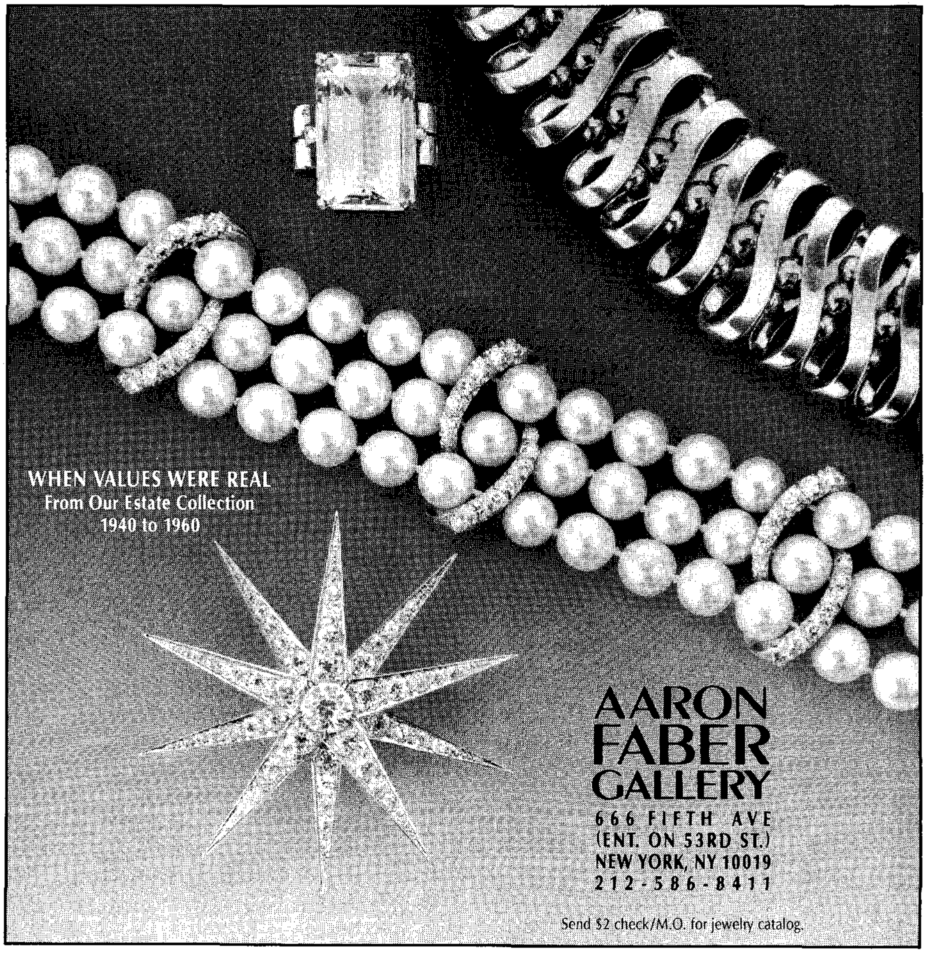
Unfortunately for the terrorist fighters, he plan to kidnap the kidnappers seems o have leaked. On March 16, the caper's perations director, William Buckley, a IA official posted to Beirut by Casey to un the show locally, was himself idnapped.

In desperation, the boys came up with a allback scheme: To induce Iran to help hem gain Buckley's release, the group roposed to offer Iran a shipment of U.S.-made TOW missiles as a bribe. Fi-ancing for the deal was to come through BCCI. By June 1984, the plotters had put the plan in motion—the original arms-for-hostages deal.

One of the first people recruited for the plot was Aspin himself. According to his May 1987 statement, Aspin was approached by Casey in June 1984 and asked to participate. Almost immediately, he was in contact with North and General Secord, and before long was not only working on that project but was also involved in the British-based end-run effort around the Boland Amendment.

In his Iran-*contra* book, Oliver North makes no mention of these 1984 activities. Nor, for that matter, does the Tower Commission Report or any of the other "official" documents regarding the scandal. Last week, I asked Arthur Liman, chief counsel for the Senate in the Iran-*contra* hearings, why the hearings went back no further than June 1985, and he answered with a harrumph. "We were restricted to the terms of the mandate given to the committee by the Senate," he said. Too bad, for a better understanding of Iran-*contra*'s murky beginnings might well go far toward clearing up, one way or the other, whether the government has something to hide about BCCI. ■





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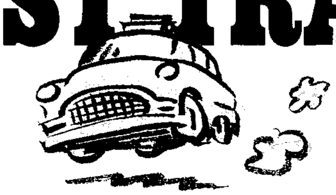


EDITED BY CHRIS SMI

SOUNDS

Greenwich Green Time

"THE HIGHEST REWARD OF having the privilege of playing music is being able to play something I believe in and seeing that someone is touched by it," says musician Benny Green, whose lush piano work has helped him rise through the ranks of Art Blakey's Jazz Messengers and Betty Carter's groups to lead his own trio, which just came out with its second album on Blue Note, soulfully titled *Greens.*

Working in a format popularized by Nat King Cole and Red Garland, the self-effacing Green, 28, and his musicians, Christian McBride on bass and Carl Allen on drums, have produced a classic of refined yet bluesy post-bop piano logic. Listening to *Greens* is a charming experience, like eating soul food off fine china. "My No. 1 motivation," says Green, "is to make people feel good and to inspire someone even younger to carry on the legacy."

Lush life: Musician Green.

While this crop of young, New York–based players drenched deep in the jazz of the past has its detractors, Green is no sentimentalist but a serious student of the music. "All the greats in jazz have had something unique to say, and the tradition is not based on imitation but on innovation. Yet it's important to have an understanding of what came before us."

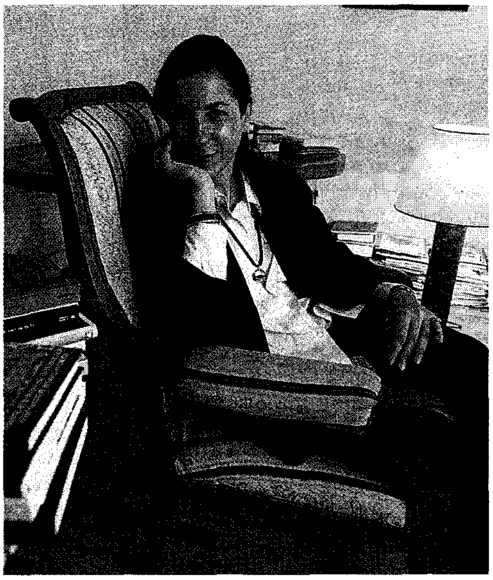
Winding up a European and American tour that will include a week-long stay at the Village Vanguard this month, Green says he's constantly inspired by the music and the other membe of his trio. "It's very humbling. Every time I sit down to play, I realize there so much work to be done. I wouldn't trade this life for anything." KEN MICALL

BRIEF LIVES

On the Twenty-First Century

WHEN GINI ALHADEFF SHOWED UP IN ONE of those *New York Times Magazine* "real people" fashion spreads a few weeks ago, it wasn't because she'd been Giorgio Armani's assistant for four years. Or American *Elle's* features editor. Or because she's got great hair. It was because Alhadeff is launching a new magazine on November 10.

Backed by Rizzoli International, Alhadeff, 40, is ignoring the fact that magazines are folding faster than you can say "*XXIst century,*" which is what she's named hers. "Too many magazines were invented cynically to exploit markets that were thought to be some kind of gold mine," she says. "There *is* a gold mine, but an undiscovered one: people who really read in this country."



Alhadeff: Looking toward the new millennium.

The nine-by-fourteen-inch *XXIst century* will give as much weight to looking as to reading. "It's a diary of the journey toward the new millennium as seen by artists and writers," Alhadeff says. There was always a lot of art around wherever her family lived, which was all over. An Italian born in Alexandria, she grew up in Egypt, Italy, Japan, England, and the U.S. (Her father ran Olivetti in those countries.) She went to work at the Museum of Modern Art while she was still a student at Pratt and used many of her art-world contacts when she started up *XX1st century's* predecessor, *Normal.*

Hence a first issue with Dan Flavin alongside James Schuyler, Ray Smith next to Harold Brodkey, Mik Kelley on the cover, and Gregory Crewdson's photographs punctuating Darryl Pinckney's story *The New Negro.* Alhadeff and her associate editor, Francesco Pellizzi, are nothing if not visual: *XXIst century* is printed on recycled paper, "but not the kind that look like it's full of little hairs."

The theme of this issue is America; the next two will be about Russia and Japan. "All the empires," Alhadef laughs. "America" ca mean a Yurok Indian recipe for roasting salmon courtesy of Alexander Cockburn's political ruminations, or an anti-fashion fashion spread of writer Ariane Zurcher modeling an all-American wet suit, accompanied by her essay "The Begging Bowl Diet." "A lot of it is the America that eyes are often closed about," Alhadeff says.

Although she used to shuttle back and forth between America and Europe, Alhadeff says that she now mainly stays put. But in case anyone back in Italy is wondering what Alhadeff is up to, a third of *XXIst century's* 30,000 issues will be distributed in Europe. It's one way to stay in touch. CELIA MCGEE

Photographs: left, Nigel Parry/Katz Pictures; center, Robin Holland

ART BEAT

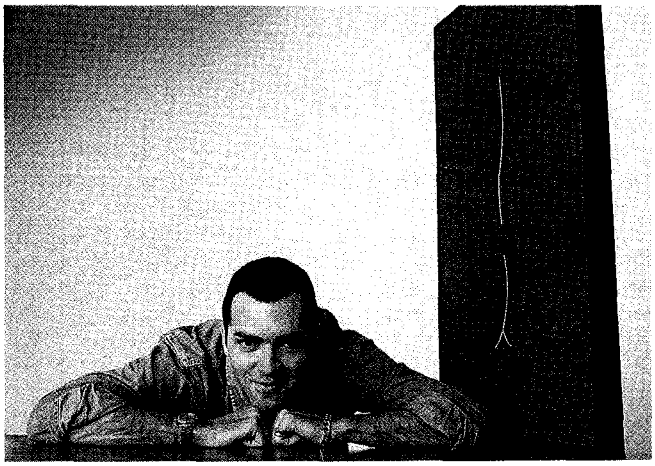
THE FAMILY WAY

THE STAGE SETS HE designed for his sister's 1990 "Blond Ambition" tour won him kudos m the critics, and this nth, her West Side artment, which he corated, is featured on the ver of *Architectural Digest*. t on November 7, adonna's 30-year-old baby other will finally get the ance to strike a pose all his n—Christopher Ciccone e was the sober, sensible ling in *Truth or Dare*) will ve his first solo New York t show, at SoHo's Wessel 'Connor gallery.

"Most of what I've done fore has been with others," ys Ciccone. "But painting is uch more personal."

The seventeen small nvases in the exhibit are all simple line drawings of human torsos—Apollo Belvedere as Keith Haring might have imagined him. Prices are steep, starting at $3,500. "They're classically oriented, like ancient Greek statues," says Ciccone. Some people find them violent, because the limbs are chopped off."

Ciccone's approach to his sister's apartment was also classically oriented—there's a Picasso in her office, an eighteenth-century mirror in the vestibule, and a pair of 1930 Deco club chairs in the living room. "When I first took *Architectural Digest* up to see it, they were like, 'Oh, this isn't what we expected at all. Where's the plastic furniture?' People are always surprised that I'm actually capable of doing something. They expect me to be stupid."


Artist Christopher Ciccone.

Madonna may or may not attend her brother's opening, but in any event, he's expecting a media "madhouse." "That's part of the territory, part of being Madonna's brother." There's another part, too: "She's been able to give me opportunities others don't get," he admits. Speaking of which, does Ciccone think the gallery would be hanging his pictures if Sis wasn't one of the planet's biggest pop stars? He smiles. "I hope I never know the answer to that question. I just have to assume that I'm here because they like the work."

BENJAMIN SVETKEY

BOOKSHELF

ENCYCLOPEDIA NEW YORKIANA

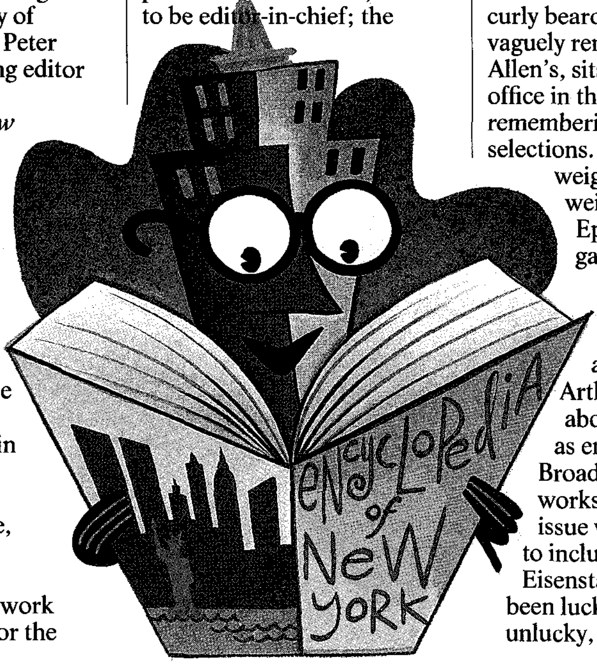
ABRAHAM & STRAUS. EGG CREAM. MARTHA GRAHAM. TAXIS. OROASTRIANS.

Hello?

"New York has a long-anding community of oroastrians," says Peter isenstadt, managing editor f the forthcoming *ncyclopedia of New ork City*, as he kims lists of the rojected 4,200 ntries and 500 lustrations, 100 harts and tables nd 30-odd maps. inishing, he acktracks to the istory of ticker-tape arades.

When published in he fall of 1993, the ne-volume ncyclopedia will be, n Eisenstadt's words, "the definitive reference work n New York City for the next generation." A joint $750,000 endeavor of the New-York Historical Society and the Yale University Press (the Yale press conceived of it, inviting Columbia history professor Kenneth T. Jackson to be editor-in-chief; the society provided space), it promises to be a riotous bacchanalia of the New York fact: histories of the dog shows; complete mayoral results back to 1834.

Eisenstadt, who has a thick, curly beard and a voice vaguely reminiscent of Woody Allen's, sits in the project's office in the historical society, remembering the topic selections. "How do you weigh the relative weights of Episcopalians and gays and lesbians? They're equally important." Sports figures were avoided—though Arthur Ashe wrote about tennis—as well as entries on specific Broadway shows and works of art. "One huge issue was whether or not to include living people," Eisenstadt says. "We've been lucky, or I guess unlucky, that most of the people we've wanted—Aaron Copland, Leonard Bernstein—have passed away in the past year."



The encyclopedia marshaled 600 writers, many of them in academia, some famous, but most like Vincent Seyfried, a retired schoolteacher who wrote almost 150 entries on railroads and the neighborhoods of Queens. (Over the phone, Seyfried tells me that "Flushing" is an Anglicization of "Vlissingen," a Dutch town name. And that North Beach, the Coney Island of Queens, had its Ferris wheels flattened long ago by La Guardia.) "We have 470 entries, on every conceivable neighborhood in New York history," Eisenstadt says.

I try to come up with No. 471.

He thinks a minute, then laughs. "Maybe we'll do another. This can all be pretty ad hoc."

ROWAN GAITHER

Photograph by Shonna Valeska. Illustration by Robert di Michiell.

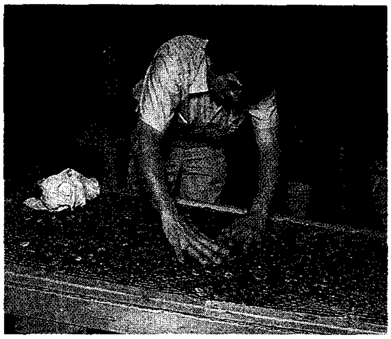
DETAILS

Pennies (And Lire, Too) in the Fountain

If dreams are to be believed, the most burning human desire—other than not appearing naked in public—is to come upon a sidewalk full of money. Life being cruel, the best we can hope for is a reflecting pool with a feast of coins spread across its bottom. Oh, to roll up a sleeve and scoop out handfuls!

But even that is only a dream. Here, then, is the next best thing: accompanying a man named Augusto as he harvests the riches of the 3,894-square-foot pool at the Temple of Dendur in the Metropolitan Museum of Art.

With a morning sky of pale blue spilling through the glass wall facing north, Augusto shimmies into his hip-waders and sidles into the water with the weary grace of a fisherman. Eighteen inches deep, the pool is meant to play the Nile to the abutting 2,000-year-old Egyptian temple and gateway; but the water is New York City tap, supplemented by chlorine and bleach, for which Augusto is also responsible.


Out with the chewing gum.

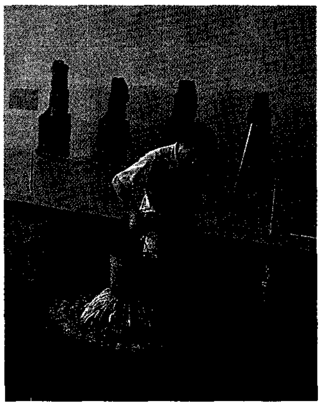
Theories abound about why this pool is so lucrative: Since it is indoors, visitors feel secure going through their pockets, and the money they toss stays put, unlike that in most outdoor pools and fountains, which are picked nearly clean by the homeless; the pool's expansive black bottom and shallow, pristine water make for an inviting target; this room is such a mammoth wonder of muted limestone and serenity that people simply can't resist making a wish.

Perhaps all that is true. In the ten days since the pool was last cleaned, thousands of coins have found their way here. But, claims Augusto, "you don't see as much money as you used to. And mostly the silver you see is foreign coins." Augusto himself emigrated from Italy twenty years ago; he is taciturn and very serious about his job, of which cleaning the pool is only "a tiny bit of my performance."

It is Monday, the Met's dark day. In faraway places, potted plants and Manets are being dusted.

Augusto traces the pool's border again and again with his push broom, leaving small heaps of coins. It takes a long time. When he finally has just two huge piles, Augusto sweeps the coins into a metal janitor's scoop and empties them into a five-gallon bucket: a damp but joyful clattering.

He sheds his waders and hoists the bucket—which must weigh 80 pounds—onto a cart. "Work never scares me," says Augusto. "Never did."


A heavy load to bear.

Augusto harvests his crop.

He cleans up and wheels the cart through the dark Egyptian rooms, past the stone sarcophagi and the mummies within. Down a freight elevator and into the bowels of the museum, a sweltering catacomb just beneath the Met's famous front steps. Engines groan; pumps pump; water runs noisily through gigantic pipes.

It is time. Augusto lays out a screen the size of a porch door and slings forth the bucketful of coins.

Eureka!

A panoply of pennies, for starters, some of them discolored a cheesy orange like a fake suntan gone bad. Augusto is right: There is very little American silver. But there are plenty of francs—from France, from Switzerland, from Belgium. And so many kopeks, tiny and bronze. Lightweight 1,000-centavo coins from Argentina, the land of inflation, worth much less now than when they were tossed. China is here, and Japan, and the Netherlands, and Czechoslovakia. Augusto fingers one of the many Italian coins. "That one, when I was in school, three of them would buy me breakfast."

Augusto spreads out the coins as if they were tomatoes to be sun-dried, and hoses them down with hot water. He discards the chewing gum and pencil stubs, swabs at the coins with a towel, sprays more water, and positions the screen under a huge fan.

When, at last, Augusto totes his bucketful of clean, dry coins upstairs to the cashier's office, a smile finds its way onto his leathery face. "As soon as these coins are out of my jurisdiction," he says, "I feel much relieved."

Now Frances Spatarella and her crew take over, dumping handfuls of coins into snazzy machines that process the American money—sorting and counting and packing it into rolls that are channeled to the museum's general operating budget. Last year, the temple pool yielded a tidy $6,000 to this rather unromantic destination.

The foreign coins, which Spatarella's outfit extracts by hand from the gallons of pennies and nickels, are set aside. When there is, in Spatarella's words, "a big amount" of this hodgepodge of the world's pocket change, it is delivered to an exchange shop on Lexington Avenue that pays a bulk rate of two dollars a pound.

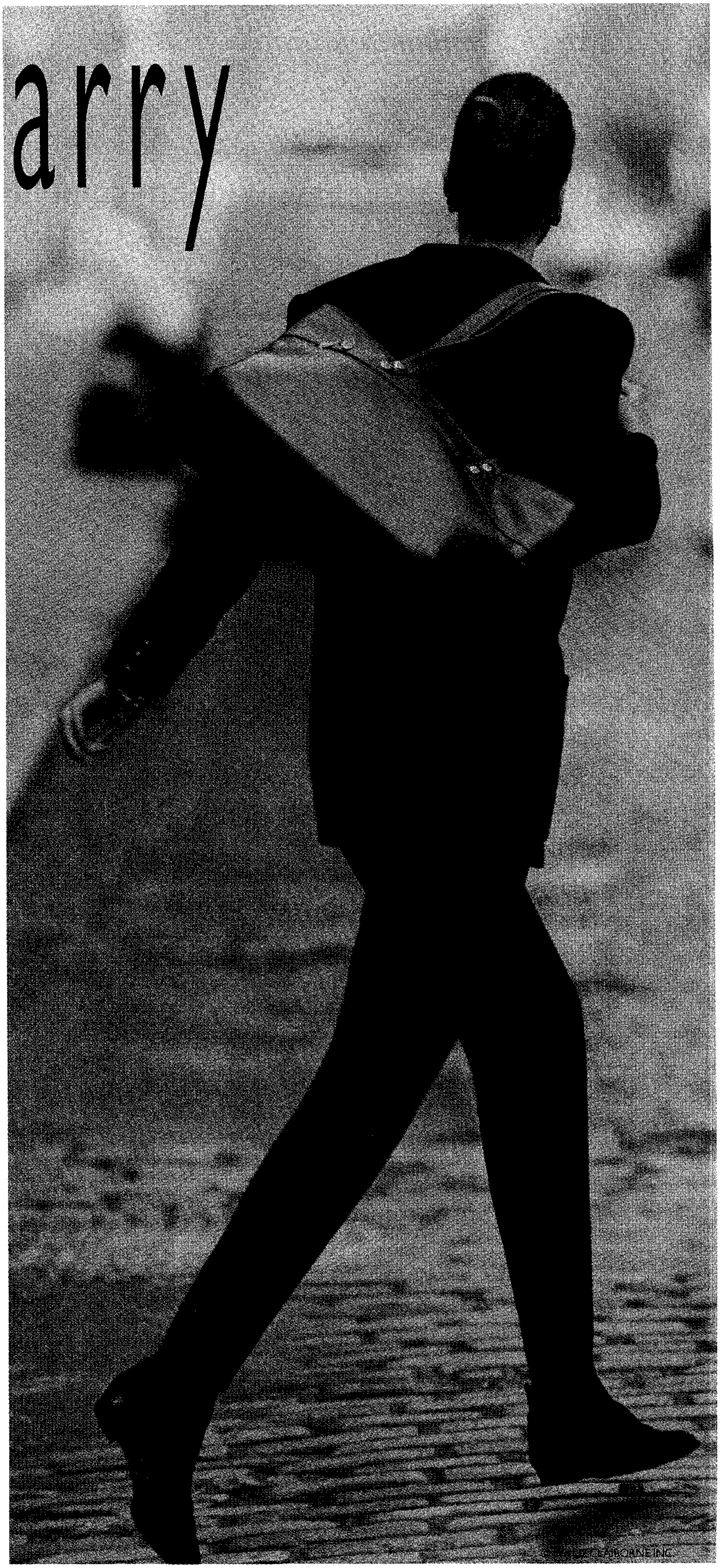
The most recent haul of foreign coins, last January, was about 75 pounds—just $150 for all those wishes. **Stephen J. Dubner**

Photographs by Ed Quinn.

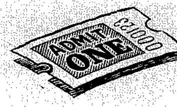
We all carry baggage. The only question is how.

Liz claiborne

HANDBAGS

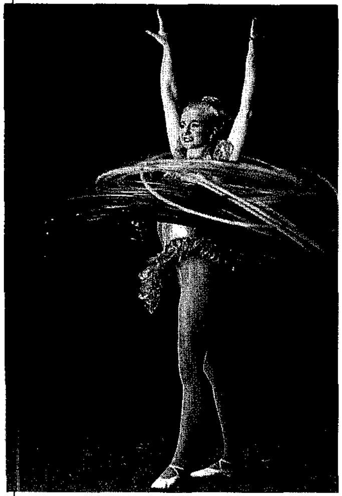

LIZ CLAIBORNE INC.

HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT



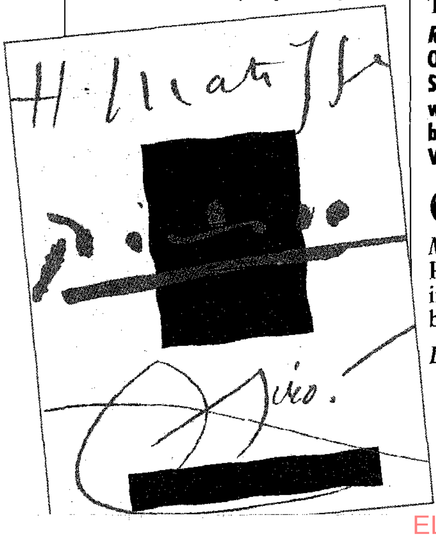
SCENES

The Moscow Circus: The eleven acts include a new aerial number called "Chimes" and a salute to Charlie Chaplin. At the Gershwin Theatre.

BOOKS

Tricks of the Trade, edited by Jerry Dunn: Julia Child tells how to cook the perfect egg; Gene Shalit shows how to tie a bow tie. A lot of experts give advice on what they know best. (Houghton Mifflin; $9.95.)

Matisse, Picasso, Miró as I Knew Them, **Rosamond Bernier: The legendary lecturer (her courses at the Metropolitan are SRO) and former editor of the art monthly *L'Oeil* puts her elegant mind and pen to work in a memoir of France in the forties, fifties, and sixties. (Knopf; $50.)**



ASK GAEL

What's new on the Upper West Side?

Fishin Eddie, from the team that pleases the crowds at Vince & Eddie's, is bustling now at 73 West 71st Street. Walk past the kitchen with its fish tanks and into the handsome back room with skylight and ladder-back chairs. Share a fritto misto or fried calamari, spicy squid stew or roasted red snapper with tomato-onion confit, and intense chocolate velvet or fine apple tart. Pastas from $12, entrées $13.95 and up.

FISHIN
EDDIE

THEATER

Dancing at Lughnasa: The time is 1936, early August. The locale is Donegal, Ireland's most poetic county. In Brian Friel's thrilling play, "what happens is less important" says John Simon, "than what has happened, what ought to happen" in a household of spinsters. At the Plymouth Theatre.

Tom Lawlor

Return to the Forbidden Planet: **This Off Broadway musical spoof of Shakespeare, sci-fi, and rock and roll was a big hit in London. Less so here, but the kids seem to love it. At the Variety Arts Theatre.**

MOVIES

My Own Private Idaho: River Phoenix and Keanu Reeves star in this very surreal spin on the buddy movie.

Dial M for Murder: The 1954 Hitchcock thriller had a limited release in 3-D, and it's back on the big screen at Film Forum 2 through November 21.

MUSIC

New York's Gilbert & Sullivan Players didn't perform last season, but on November 10, they're giving a concert performance of *Princess Ida.* At Symphony Space.

The Brooklyn Philharmonic performs as part of BAM's Next Wave Festival on November 8, 9, and 10. Dennis Russell Davies is conducting, and the special features are the premiere of Keith Jarrett's *Bridge of Light* for viola and orchestra and Jarrett's solo performance in Peggy Glanville-Hicks's *Etruscan Concerto.*

TASTINGS

BY ALEXIS BESPALOFF

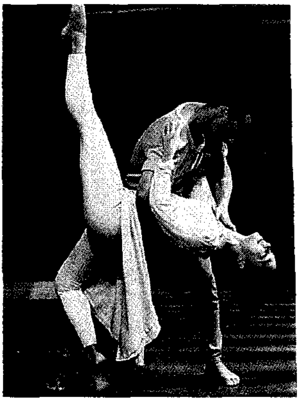
A number of enjoyable, uncomplicated, and reasonably priced 1990 California Chardonnays are just right for fall. Look for Hess Select, Inglenook, Haywood, and Beaulieu Vineyard's Beautour ($9 to $10).

ART

"Objects of Myth and Memory": Among the treasures at the Brooklyn Museum are some 9,000 pieces of Native American art bought for the museum from 1903 through 1911. Because of space, they're usually kept in storage. Now, in this splendid exhibition, 250 of those works—Zuni pottery, Navaho blankets, belts, buckles, moccasins—are on display. Through December 29.

TELEVISION

Speaking in Tongues: The Pa Taylor company first performed this Gothic moralit play in 1988. It's all about repression, hypocrisy, and individual rights in a rural town. Santo Loquasto did the sets, and the New Age score's by Canadian composer Matthew Patton. (Channel 13; November 6; 10 P.M.)


Johan Elbers

RECORDINGS

Igor Stravinsky: The Recorded Legacy: The Sony reissue of Stravinsky conducting his own works—22 CDs—is startling. Some of them were originally recorded with a pickup orchestra and the maestro's favorite interpreters. This is the way Stravinsky meant Stravinsky to be played. (Sony Classical; $333.)

NIGHTLIFE

When Elaine Stritch belts out "Zip," from *Pal Joey,* she brings the crowd to its knees. Margaret Whiting, Judy Kuhn, and others join her in singing nothing but Rodgers and Hart at Rainbow & Stars. The shows are at 9 and 11:15 P.M.

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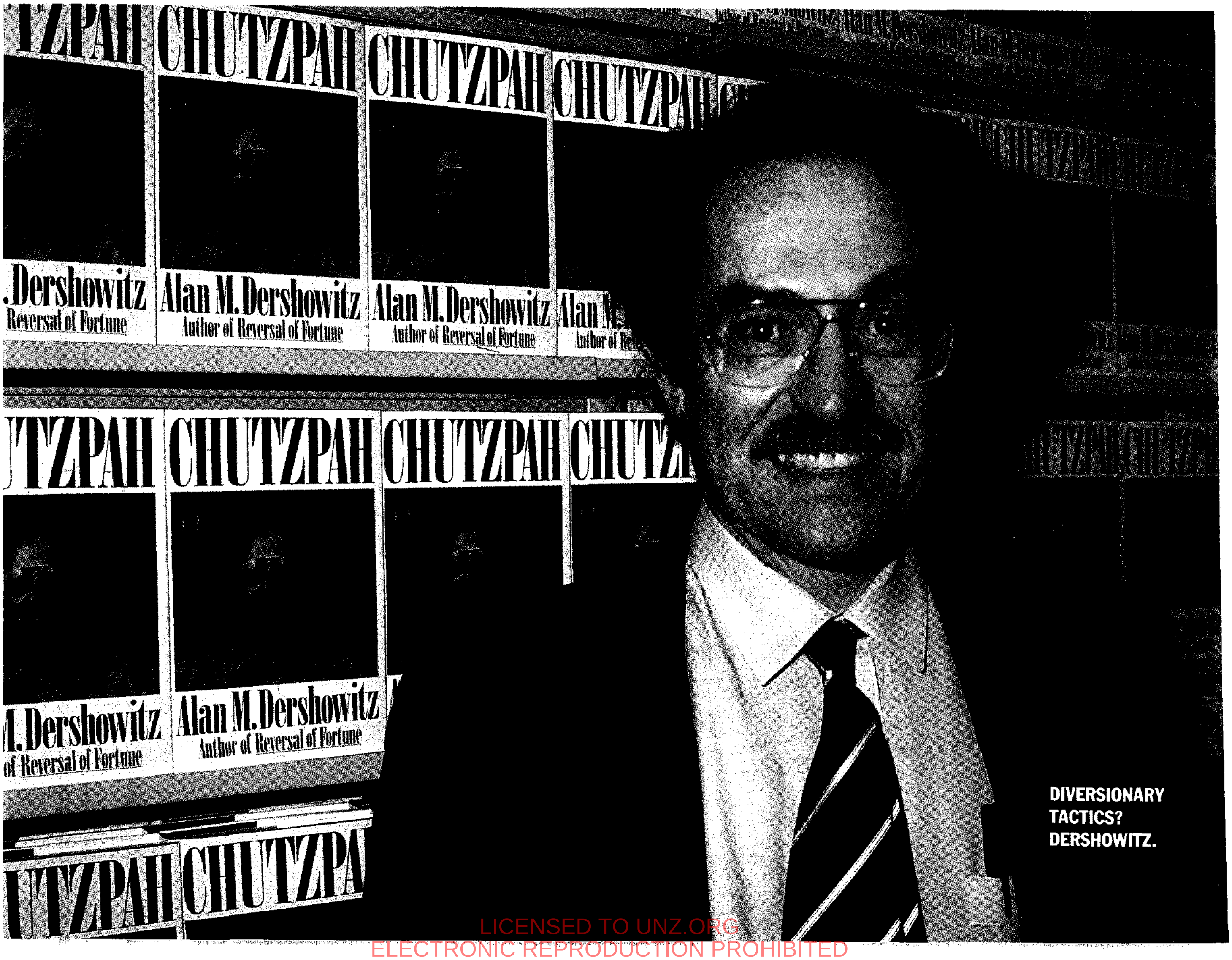
THE CHUTZPAH DEFENSE

By
Jeanie
Kasindorf

Sticking Up for Milken, Dershowitz Bashes th Best-Seller About Wall Street

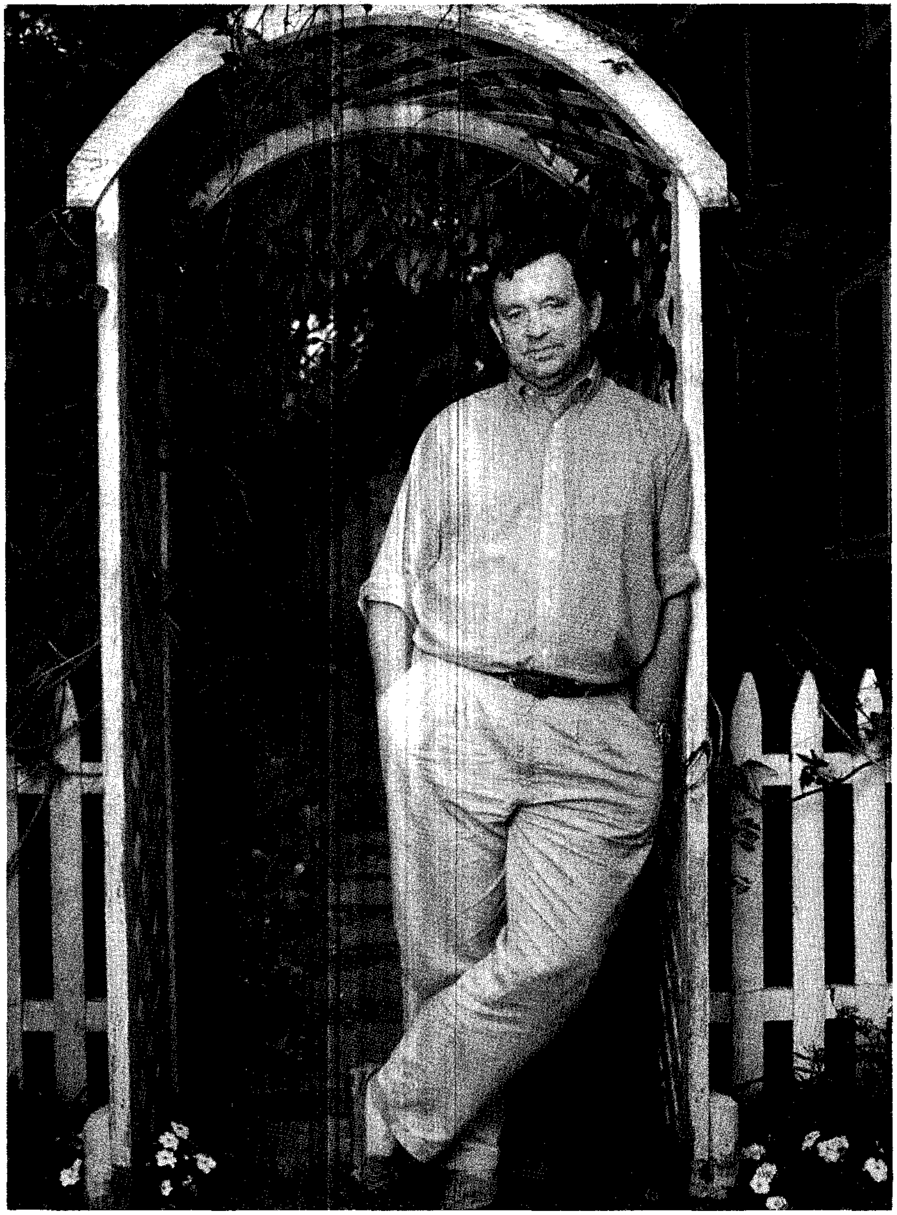

CHUTZPAH
Alan M. Dershowitz
Author of Reversal of Fortune

DIVERSIONARY TACTICS? DERSHOWITZ.

IT ALL BEGAN, ACCORDING TO ALAN Dershowitz, the day that Lori Milken went to see *Reversal of Fortune.* The wife of Michael Milken, the junk-bond king who pleaded guilty to six felony counts for violating federal securities laws, spent two hours in a darkened movie theter watching the dramatic reenactment f how Dershowitz had won a reversal of laus von Bülow's conviction for having ied to murder his wife, Sunny. When ori Milken came out of the theater, she ecided her husband needed Alan Derhowitz.

Last December, Dershowitz, the conroversial Harvard Law School professor nd appellate lawyer who has become the awyer of last resort for famous felons like tanley Friedman, Dr. Jeffrey MacDonald, nd Leona Helmsley ("Trying to Save eona," *New York,* March 12, 1990), valked into a Manhattan hotel room to neet with the Milkens. It was about a nonth after Milken, 45, the former head f high-yield securities for Drexel Burnam Lambert, had been sentenced to ten ears in prison. "I'm not sure I want to say vhich hotel it was," he says, " 'cause it's vhere they stay. It was not, by the way, ne of the fanciest New York hotels. They ad a very, very plain room. That's one of the things that struck me."

Dershowitz then launches into one of the most familiar themes of the multi-million-dollar public-relations campaign that has been waged on behalf of Milken, who made $550 million in one year and, even after paying the government a $600-million fine, is said to be worth about $2.5-billion. "The other thing that struck me is that they were very ordinary people. They really reminded me of my group of old friends from Brooklyn. They were wearing the kind of clothes my friends and I wear, like they were from Filene's Basement."


James Hamilton

ADVERSARY: MICHAEL THOMAS CALLS DERSHOWITZ "THE DON KING OF LAW."

Dershowitz kept a low profile until this fall. Then he came out swinging, with a full-scale attack on *Den of Thieves,* the new book about the eighties Wall Street scandals by a *Wall Street Journal* editor, Jim Stewart. The book—billed as the tale of how "four men nearly destroyed Wall Street"—tells the stories of Michael Milken, Ivan Boesky, Martin Siegel, and Dennis Levine. Thanks in part to Milken and Dershowitz, it took only three weeks to climb to No. 1 on the New York *Times* nonfiction best-seller list.

The attack—which Dershowitz waged in dramatic newspaper ads, op-ed pieces, and a behind-the-scenes letter-writing campaign—accused Stewart of anti-Semitism and religious stereotyping and said that he painted a "demonstrably false" picture of Michael Milken. In his fury, he also went after the *Wall Street Journal* ("badly researched, mean-spirited, sensationalistic hatchet jobs"), New York *Observer* columnist Michael Thomas, who wrote a rave review of the book for *The New York Times Book Review* ("anti-Semitic," "intemperate," "part of a small, incestuous circle of full-time, one-sided Milken bashers"), and the New York *Times* (for hiding "a conflict of interest . . . from the readers of *The New York Times Book Review*").

The anti-Semitism campaign was a classic defense-lawyer tactic to try to divert attention away from the real issue of Michael Milken's guilt or innocence. The campaign to prove that the book was "demonstrably false" was more to the point. Although it did raise some legitimate questions, it did not conclusively disprove Stewart's version of events. In the end, it seemed designed to shed more heat than light on the case.

While the angry debate raged, those involved in the dispute spent a fair amount of time speculating on who the audience is for the Dershowitz campaign. Part of the audience is surely federal judge Kimba Wood, who sentenced Milken to ten years in prison. Arthur Liman, Milken's chief defense attorney, has filed a motion asking her to reduce Milken's sentence because he is cooperating with the government (if it stands at ten years, he will actually serve only 44 months). The prosecutors have replied that most of the information he has given them has "limited value" and that they "do not believe that Milken has completely disclosed all wrongdoing of which he is aware." Nobody thought that the book would change Wood's view of the case. But if the Milken team allowed the best-seller to go unchallenged, it would make it difficult for her to reduce his sentence.

Part of the audience is surely future jurors who will hear the many civil suits that Milken faces over the next few years. They include one filed by Drexel Burnham Lambert, which charges him with misappropriating corporate assets and "opportunities" and violating securities laws, and one filed by the FDIC and the Resolution Trust Company, which, among other things, charges him with bribing S&L officials to get them to buy junk bonds.

Still, Alan Dershowitz insists he had neither the judge nor the jurors in mind when he launched the campaign. "No, absolutely not," he says. "I don't think that way at all. The idea is to do what Stewart is trying to do. The idea is to influence the verdict of history."

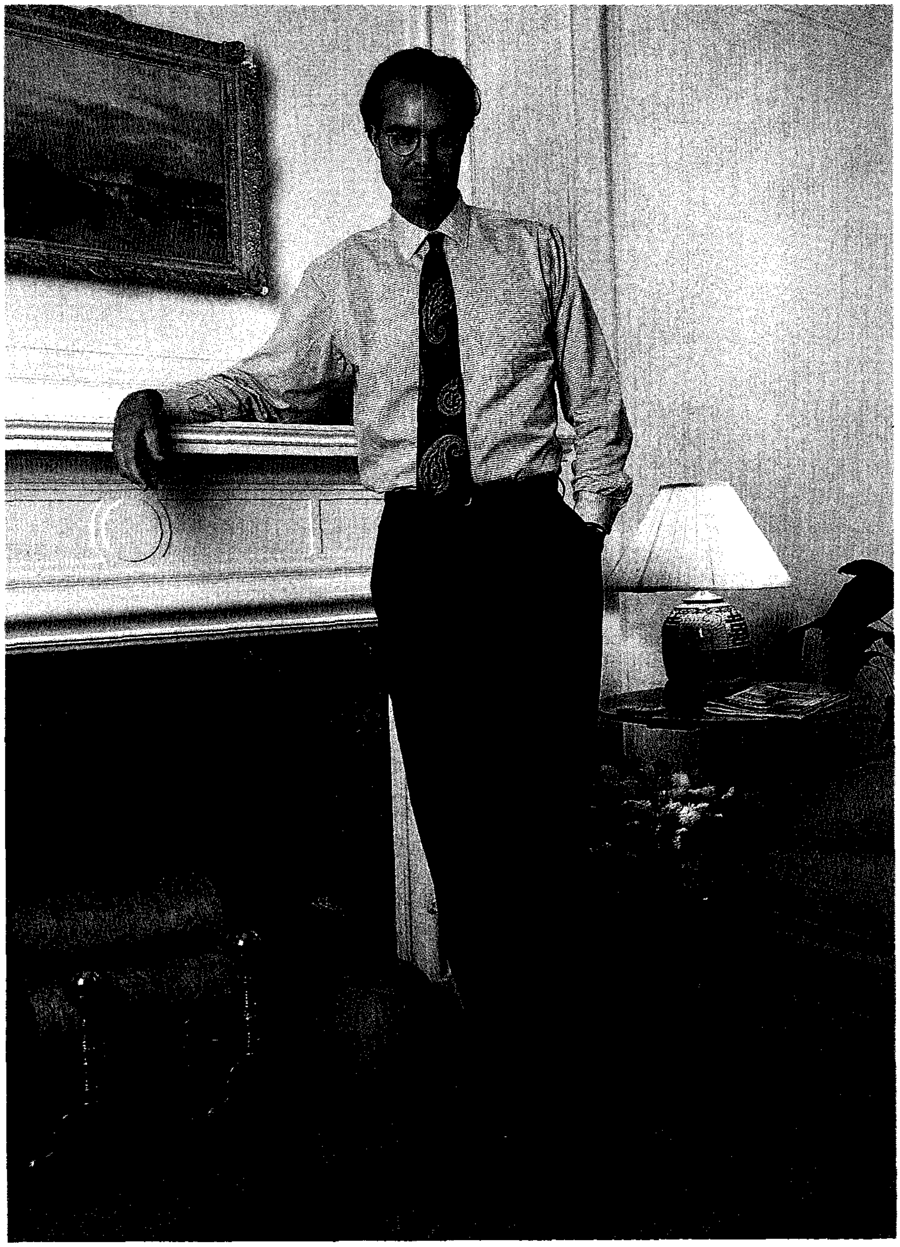
ALAN DERSHOWITZ WAS NOT ALWAYS so charitable about the verdict on Milken. In April 1990, shortly after Milken pleaded guilty, Dershowitz told the Washington *Post* that he believed that Milken had helped erode public confidence in the nation's stock and bond markets. That same month, he wrote an op-ed column in *Newsday,* criticizing the plea bargain the government had struck with Milken as not being tough enough to force him to turn over new information on his "former cronies."

But once he met the Milkens in that Manhattan hotel room, Dershowitz says, his eyes were opened to the real truth about his new client. "From what I read in the newspapers, I virtually expected to see a devil with horns and a tail," he says. "And here was this really sweet guy. I was in a state of cognitive dissonance. It was hard for me to understand that this was the guy I had formed a prejudgment about. I left that meeting with such guilt feelings. I felt like a heel—that I had said something about somebody on the basis of what I read in the newspaper. I think of myself as a fairly sophisticated reader of newspapers, and yet I fell for it. I really bought the party line on Milken."

"A lot of people would say you've bought the new party line," I told him.

"Well, they're just wrong," he said. "I have now gotten to know Michael an Lori very, very well. These are people could really be friendly with. These ar not, to me, Claus von Bülow. These ar really nice people. I like what he stand for. I like the way he did business. He wa innovative, creative; he fought the bi boys on Wall Street. The one thing M chael said to me at some point, I took it a high praise, he said, 'Alan, the reason like you as a lawyer is that I think you ar to the legal profession what I was to th investment-banking profession.' "

"IT'S NOT PLEASANT": AUTHOR STEWART AT HOME IN HIS WEST SIDE APARTMENT.



Photograph by James Hamilton.

(One curious phenomenon of the Milken story is the degree to which some o the combatants were eager to let me know what the country's most notorious felon thinks of them. The day after I had thi conversation with Dershowitz, Michae Thomas told me, "[*Harper's Magazine* writer] L. J. Davis tells me the two people Milken hates most in America are me and Warren Buffett.")

Dershowitz says he quickly found tha he and the Milkens "share my values in terms of civil liberties, inner-city problems, in terms of support for Israel, Jewish values." Dershowitz was about to publish his book *Chutzpah,* which tells the story of his Orthodox Jewish upbringing in Brooklyn and makes the case that "American Jews need more *chutzpah.*" He says, "I can't tell you how many copies I have signed for Lori Milken and Michael's mother. I think it reflects some of their Jewish perspectives as well."

So having read the record and decided that he was compatible with the Milkens, Dershowitz signed on to the Milken defense team at the rate of about $400 an hour.

IN EARLY FEBRUARY, NOT LONG AFTER Dershowitz met the Milkens, Jim Stewart delivered an 800-plus-page manuscript of *Den of Thieves* to Alice Mayhew, his editor at Simon & Schuster. Stewart, 40, had first covered the Wall Street scandals in 1986, after Dennis Levine was arrested for insider trading. In 1988, he won a Pulitzer Prize for two stories he co-wrote on the 1987 stock-market crash and the scandals.

A tall, thin man who wears regulation Wall Street pin-striped shirts, Stewart was raised in Quincy, Illinois, a small city on the Mississippi River. He graduated from DePauw University, where he edited the college paper, and Harvard Law School. Then he came to New York to work in the litigation department at Cravath, Swaine & Moore. After three years there, he left to become a reporter at *American Lawyer,* eventually becoming executive editor. In 1983, he joined the *Journal* as a staff reporter. In 1988, he became the editor of the paper's page one.

Den of Thieves tells the tale of how Milken, Boesky, Siegel, and Levine manipulated the market to serve their own ends and how they were finally caught. The book lls the story of the financial crimes to hich Milken pleaded guilty. It also tells he story of many other cases in which Milen is alleged to have engaged in illegal acvities—insider trading and other securities manipulations—that he has denied.

The Milken camp says these are nothing more than old charges the government ever proved. And *Newsday* reporter Glenn Kessler, who covered the scandals, made the same charge in a withering reiew in *Newsday*. Stewart says that's nonsense. "This is a public-relations construct of the Milken camp that I'm some ind of mouthpiece for the prosecutors. It s simply wrong. In many cases, I had far more evidence than I believe the prosecuors ever got."

One of the most startling things about he book is its failure to give equal play to Milken's denials of wrongdoing as well as he one time that he actually won a limited ictory in Judge Wood's courtroom. Stewrt offers the reader a dramatic narrative of those other cases as if there is no quesion that they took place. A reader has to go to the end notes (small-type footnotes placed at the end of the book) to discover hat Milken has denied engaging in the ilegal conduct that Stewart has him committing in the narrative. In many instances, Stewart also fails to offer any clue as to the sources for his version of events.

It is something that Stewart would never be allowed to do at the *Wall Street Journal.* But it is something that has become common practice in book publishing. Writers and editors are loath to muddy their nonfiction narratives by stopping to say, "Oh, by the way, the main character n that dramatic scene you just read says it never took place."

For example, Stewart tells the story of an insider-trading scheme concocted by Milken and Ivan Boesky to trade on Milken's inside information about a merger between the Diamond Shamrock Corporation and Occidental Petroleum. When the story is told in the book, the reader has to go to the end notes to find that Milken has denied participating in the scheme. In an excerpt of the book run in the *Wall Street Journal,* the denial was prominently placed in the fifth paragraph of the story.

> ***"Alan, the reason I like you is that I think you are to the legal profession what I am to the investment-banking profession," Milken told Dershowitz.***

I asked Stewart why he didn't include the Milken denials in the body of the book.

"TRUTH PACKETS": MILKEN AND WIFE LORI.

"I don't believe them," he said.

"Doesn't fairness dictate that you include them in the body of the book?"

"No," he said. "I thought I was being fair by including them in the notes to the book."

The book also makes almost no reference to the ten-day hearing in which the government and the Milken lawyers squared off in a courtroom. It is mentioned only in one paragraph in the end notes. As part of Milken's plea bargain, the government obtained an agreement from Milken's lawyers that the prosecutors could present evidence of additional crimes in the presentencing memo they submitted to Judge Wood. The Milken defense team countered with its own lengthy memo attacking the accusations.

Judge Wood then announced that since she could not reconcile the two versions of events, she would hold a Fatico hearing to try to determine the truth of the allegations. (Such hearings are named after Carmine and Daniel Fatico, two men who pleaded guilty to hijacking a truck. When the government alleged in a presentencing memo that they were also organized-crime foot soldiers, the judge held a hearing the determine whether the government was right.) Judge Wood ordered the government to present no more than six charges (they presented three) and allowed the defense to rebut them and cross-examine witnesses.

At the end of the hearing, Judge Wood said that she was not convinced that Milken was guilty of the crimes the government was trying to prove—engaging in insider trading, manipulating securities, and providing "gratuities" to money-fund managers to persuade them to make certain investments. She did find that the government proved that Milken had attempted to obstruct justice to cover up his crimes. Even though Judge Wood also said at the end of the hearing that she could find no evidence that Milken was guilty of insider trading, Stewart failed to mention that anywhere in the book, even in an end note. "It was of marginal relevance," he says, "because none of the insider-trading deals I had investigated were before her in the Fatico hearing."

In the end, the reader never understands that there are four very different categories of crimes in *Den of Thieves:* those the government alleged in its indictment, those Milken has admitted committing, those the government tried and failed to prove in the Fatico hearing, and those that Stewart has relied on his own investigation to prove.

BY MIDSUMMER, SIMON & SCHUSter was preparing galleys to send to book reviewers. And Michael Thomas and Rebecca Sinkler, the editor of *The New York Times Book Review,* were discussing the book over lunch at the Century Club. Thomas had known Sinkler since he was fifteen and was introduced to her by a prep-school friend. They had met, by his reckoning, "maybe four times" over the next four decades. The lunch was a way of

Photograph by Rick Maiman/Sygma.

making up after a spat they had had when Sinkler had run a review of Thomas's novel *Hanover Place.* The review had accused the novel of being infected by anti-Semitism.

Now, over lunch, Sinkler asked Thomas if he would like to review *Den of Thieves.* "I had already agreed to do it for *The Wilson Quarterly,"* Thomas says, "but I said, 'I think I can get out of it.' After all, this was the *Times,* and we were knitting up the raveled sleave of disaffection."

Thomas was a likely choice to review the book—so likely, in fact that he was subsequently asked to review it for the Washington *Post* and had to turn them down. Thomas, 55, is the son of Joseph A. Thomas, who at 29 became, at the time, the youngest partner in the history of Lehman Bros. Then the oldest partnership on Wall Street, it was run by old-line Jewish investment bankers. Michael Thomas spent twelve years on Wall Street, including eleven at Lehman Bros. and one at Burnham & Company, which would become Drexel Burnham Lambert.

In 1980, he began writing about the Street instead of dealing on it and has since written five novels set on or about Wall Street. He wrote a business column at *Manhattan, inc.* from 1984 to 1986, leaving there after a dustup with editor Jane Amsterdam. In 1987, he began writing the column "The Midas Watch" in the New York *Observer.* In both, he regularly railed against the takeover era of the eighties and the "new tycoonery." In one *Observer* column, he called Dershowitz "the Don King of law," suggesting that he conducted the legal business of Michael Milken "on approximately the same principles as Mr. King conducts the pugilistic business of Michael Tyson."

Going on the attack, Dershowitz accused Stewart of anti-Semitism, religious stereotyping, and painting a "demonstrably false" picture of Milken.

Thomas is a round, witty, acerbic man who is great company if you can put aside the fact that the moment your back is turned, he may well use his acid tongue against you. "There's no getting around it," he says, "I'm a person who irritates people. I can't stop myself. But I do it ecumenically. I have throughout my life caused great trouble for myself with what came into my mouth and what went out."

The most trouble he caused was with *Hanover Place.* It tells the story of an old-line Wall Street family from 1924 to 1990 and the strains between Wasps and Jews in Wall Street. As the novel ends, the eighties financial scandals among Jews have led to a national backlash in which anti-Semitism enflames American policy.

WHEN THE AUTHOR STEPHEN Birmingham reviewed the book in the Washington *Post,* he said, "There is even an uneasy moment . . . when the reader may begin to wonder whether the author shares the anti-Jewish sentiments of some of his characters." That was mild compared with the review that Judith Martin, otherwise known as Miss Manners, wrote for *The New York Times Book Review.* It began, "Doing the author the courtesy of assuming that *Hanover Place* is intended only as a dramatization of Wall Street anti-Semitism from 1924 to 1990, rather than an example of it, is a strain."

Thomas, who is married to a Jewish woman with whom he has a five-year-old son, was his usual acerbic self when discussing the anti-Semitism charge when it was first raised. This time around, he is uncharacteristically subdued. "This [*Hanover Place* controversy] was very painful for my family," he says. "I had never heard the accusation of anti-Semitism at Lehman Bros. or anywhere else until this new crowd came along. I thought anti-Semitism on Wall Street was a valuable subject. I mean, you pick up what you think is alive in the world, and I thought it was a legitimate subject. But in a way, I guess it's like a joke by Jackie Mason—I can't tell it."

Thomas received the galleys to *Den of Thieves* in mid-August. "I started reading," he says, "and my eyes got wider and wider. I said, 'This is really some book.' I started telling my friends about it. Over Labor Day, I had read about 350 pages; I was at [*Institutional Investor* chairman] Gil Kaplan's party and I ran into [Jim Stewart's agent] Binky Urban, and I said, 'I think it's fantastic and important, and I'm going to give it a review that's going to sell 500,000 copies.' Then Liz Smith runs an item, which Binky must have dropped her way. This is obviously what got them scared."

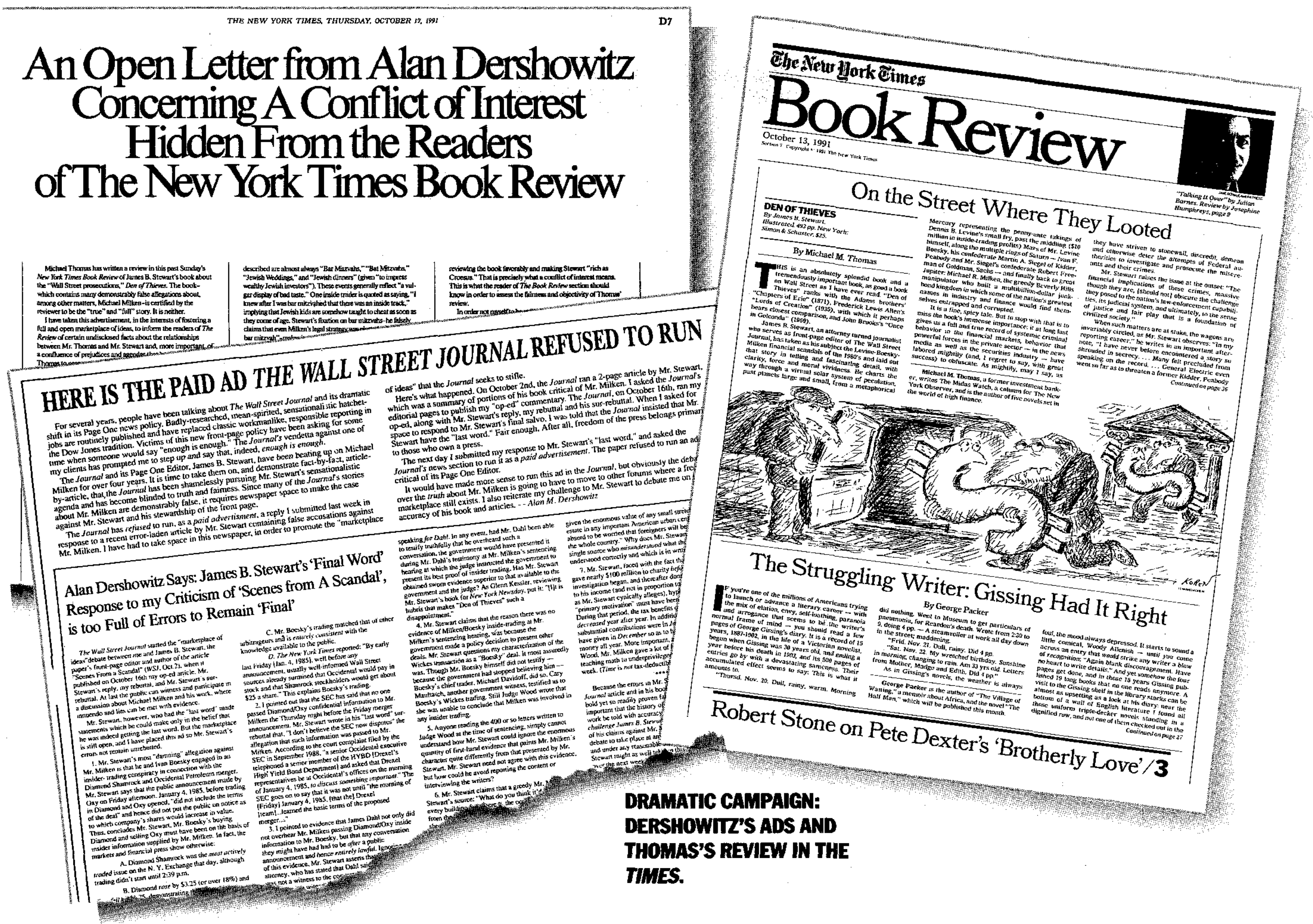
Dershowitz picked up the phone and called Rebecca Sinkler. "I couldn't b lieve the *Times* would pick a guy who th had described in their own book review anti-Semitic," he says. "I said, 'Are y aware that this is a Milken basher, this somebody who'—and I basically tell h what was in the ad—'that he has call Michael Milken "a pig," "scum," "a be tle who has to be crushed"?' One ph nomenon that [his co-counsel] Harv Silverglate and I are always interested in how writers or reporters take advanta of the fact that people have been indict or convicted under the theory that the can say anything about them, no matt how outrageous or false.

"[Sinkler] said, 'Write a letter.' I did. said, 'If you persist in having him do th review, that's okay, but don't you think would be good journalism to put a box in dicating, "Milken lawyer responds"? And she said no. At that point, I decided had to put that ad in."

In the letter to Sinkler, Dershowitz ac cused Thomas of having called Stewar "one of his 'friends' " and attacke Thomas as a man who "has not been abl to control his itch about Jews." Then h went to work on *Den of Thieves.* He com plained that the title comes from the bibli cal story of Jesus chasing the Jewish mon eylenders out of the Temple and accuse Stewart of having engaged in "ethnic ste reotyping." He cited the instances in th early chapters of the book where Stewar describes the tension on Wall Street between Wasps and Jews. He complaine that Stewart identifies many of the characters as Jewish or Gentile, charging tha the "Christian backgrounds [of the prosecutors] are gratuitously contrasted with the backgrounds of their Jewish targets." The book, he wrote, is "an anti-Semitic and anti-Milken screed."

It was not a new theme for the Milken team. When business writer Connie Bruck published *The Predators' Ball,* her book on Milken and Drexel's junk-bond business, a Drexel lawyer accused Bruck of being anti-Semitic. "I remember a lawyer at Cahill Gordon & Reindel screaming at me and accusing me of anti-Semitism," Bruck says. "And I'm Jewish, so that made it all the more unpleasant. It all comes from Milken. Milken told friends of his, who repeated it to me, that he believed the government's investigation was all fueled by anti-Semitism."

It was also not a new theme for Alan Dershowitz. The same week the debate was raging, *The New Yorker* ran a profile of William Bulger, an old Irish pol and the president of the Massachusetts State Senate. In it the reporter, Richard Brookhiser, tells the story of a fight that Bulger had with Dershowitz over the appointment of Bulger's top aide to a district-court judgeship. When Bulger called Dershowitz and Harvey Silverglate "manipulative," "crafty," and "true, true connivers," Dershowitz responded that the use of the



THE NEW YORK TIMES, THURSDAY, OCTOBER 17, 1991 D7

An Open Letter from Alan Dershowitz Concerning A Conflict of Interest Hidden From the Readers of The New York Times Book Review

Michael Thomas has written a review in this past Sunday's *New York Times Book Review* of James B. Stewart's book about the "Wall Street prosecutions," *Den of Thieves.* The book–which contains many demonstrably false allegations about, among other matters, Michael Milken–is certified by the reviewer to be the "true" and "full" story. It is neither.

I have taken this advertisement, in the interests of fostering a full and open marketplace of ideas, to inform the readers of *The Review* of certain undisclosed facts about the relationships between Mr. Thomas and Mr. Stewart and, more important, of a confluence of prejudices and agendas

described are almost always "Bar Mitzvahs," "Bat Mitzvahs," "Jewish Weddings," and "Jewish dinners" (given "to impress wealthy Jewish investors"). These events generally reflect "a vulgar display of bad taste." One inside trader is quoted as saying, "I knew after I was bar mitzvahed that there was an inside track," implying that Jewish kids are somehow taught to cheat as soon as they come of age. Stewart's fixation on bar mitzvahs–he falsely claims that even Milken's legal strategy was

reviewing the book favorably and making Stewart "rich as Croesus." That is precisely what a conflict of interest means. This is what the reader of *The Book Review* section should know in order to assess the fairness and objectivity of Thomas' review.

In order not myself to

HERE IS THE PAID AD *THE WALL STREET JOURNAL* REFUSED TO RUN

For several years, people have been talking about *The Wall Street Journal* and its dramatic shift in its Page One news policy. Badly-researched, mean-spirited, sensationalistic hatchet-jobs are routinely published and have replaced classic workmanlike, responsible reporting in the Dow Jones tradition. Victims of this new front-page policy have been asking for some time when someone would say "enough is enough." The *Journal's* vendetta against one of my clients has prompted me to step *up* and say that, indeed, *enough is enough*.

The *Journal* and its Page One Editor, James B. Stewart, have been beating up on Michael Milken for over four years. It is time to take them on, and demonstrate fact-by-fact, article-by-article, that the *Journal* has been shamelessly pursuing Mr. Stewart's sensationalistic agenda and has become blinded to truth and fairness. Since many of the *Journal's* stories about Mr. Milken are demonstrably false, it requires newspaper space to make the case against Mr. Stewart and his stewardship of the front page.

The *Journal* has *refused* to run, as a *paid advertisment*, a reply I submitted last week in response to a recent error-laden article by Mr. Stewart containing false accusations against Mr. Milken. I have had to take space in this newspaper, in order to promote the "marketplace of ideas" that the *Journal* seeks to stifle.

Here's what happened. On October 2nd, the *Journal* ran a 2-page article by Mr. Stewart, which was a summary of portions of his book critical of Mr. Milken. I asked the *Journal's* editorial pages to publish my "op-ed" commentary. The *Journal*, on October 16th, ran my op-ed, along with Mr. Stewart's reply, my rebuttal and his sur-rebuttal. When I asked for space to respond to Mr. Stewart's final salvo, I was told that the *Journal* insisted that Mr. Stewart have the "last word." Fair enough. After all, freedom of the press belongs primar to those who own a press.

The next day I submitted my response to Mr. Stewart's "last word," and asked the *Journal's* news section to run it as a *paid advertisement*. The paper refused to run an ad critical of its Page One Editor.

It would have made more sense to run this ad in the *Journal*, but obviously the deba over the *truth* about Mr. Milken is going to have to move to other forums where a fre marketplace still exists. I also reiterate my challenge to Mr. Stewart to debate me on accuracy of his book and articles. - - *Alan M. Dershowitz*

Alan Dershowitz Says: James B. Stewart's 'Final Word' Response to my Criticism of 'Scenes from A Scandal', is too Full of Errors to Remain 'Final'

The Wall Street Journal started the "marketplace of ideas" debate between me and James B. Stewart, the paper's front-page editor and author of the *article* "Scenes From a Scandal" (*WSJ*, Oct.2), when it published on October 16th my op-ed article, Mr. Stewart's reply, my rebuttal, and Mr. Stewart's surrebuttal. At last the public can witness and participate in a discussion about Michael Milken and his work, where innuendo and lies can be met with evidence.

Mr. Stewart, however, who had the "last word" made statements which he could make only in the belief that he was indeed getting the last word. But the marketplace is still open, and I have placed this ad so Mr. Stewart's errors not remain unrebutted.

1. Mr. Stewart's most "damning" allegation against Mr. Milken is that he and Ivan Boesky engaged in an insider- trading conspiracy in connection with the Diamond Shamrock and Occidental Petroleum merger. Mr. Stewart says that the public announcement made by Oxy on Friday afternoon, January 4, 1985, before trading in Diamond and Oxy opened, "did not include the terms of the deal" and hence did not put the public on notice as to which company's shares would increase in value. Thus, concludes Mr. Stewart, Mr. Boesky's buying Diamond and selling Oxy must have been on the basis of insider information supplied by Mr. Milken. In fact, the markets and financial press show otherwise:

A. Diamond Shamrock was the *most actively traded* issue on the N. Y. Exchange that day, although trading didn't start until 2:39 p.m.

B. Diamond *rose* by $3.25 (or over 18%) and

C. Mr. Boesky's trading matched that of other arbitrageurs and is *entirely consistent* with the knowledge available to the public.

D. *The New York Times* reported: "By early last Friday [Jan. 4, 1985], well before *any* announcement, usually well-informed Wall Street sources already surmised that Occidental would pay in stock and that Shamrock stockholders would get about $25 a share." This explains Boesky's trading.

2. I pointed out that the SEC has said that no one passed Diamond/Oxy confidential information to Mr. Milken the Thursday night before the Friday merger announcement. Mr. Stewart wrote in his "last word" surrebuttal that, "I don't believe the SEC now disputes" the allegation that such information was passed to Mr. Milken. According to the court complaint filed by the SEC in September 1988, "a senior Occidental executive telephoned a senior member of the HYBD [Drexel's High Yield Bond Department] and asked that Drexel representatives be at Occidental's offices on the morning of January 4, 1985, *to discuss something important*." The SEC goes on to say that it was not until "the morning of [Friday] January 4, 1985, [that the] Drexel [team]...learned the basic terms of the proposed merger...."

3. I pointed to evidence that James Dahl not only did not overhear Mr. Milken passing Diamond/Oxy inside information to Mr. Boesky, but that any conversation they might have had had to be *after* a public announcement and *hence entirely lawful.* Ignoring of this evidence, Mr. Stewart asserts that attorney, who has stated that Dahl said was not a witness to the

speaking *for Dahl*. In any event, had Mr. Dahl been able to testify truthfully that he overheard such a conversation, the government would have presented it during Mr. Dahl's testimony at Mr. Milken's sentencing hearing at which the judge instructed the government to present its best proof of insider trading. Has Mr. Stewart obtained sworn evidence superior to that available to the government and the judge? As Glenn Kessler, reviewing Mr. Stewart's book for *New York Newsday*, put it: "[I]t is hubris that makes "Den of Thieves" such a disappointment."

4. Mr. Stewart claims that the reason there was no evidence of Milken/Boesky inside-trading at Mr. Milken's sentencing hearing, was because the government made a policy decision to present other deals. Mr. Stewart questions my characterization of the Wickes transaction as a "Boesky" deal. It most assuredly was. Though Mr. Boesky himself did not testify — because the government had stopped believing him — Boesky's chief trader, Michael Davidoff, did so. Cary Maultasch, another government witness, testified as to Boesky's Wickes trading. Still Judge Wood wrote that she was unable to conclude that Milken was involved in any insider trading.

5. Anyone reading the 400 or so letters written to Judge Wood at the time of sentencing, simply cannot understand how Mr. Stewart could ignore the enormous quantity of first-hand evidence that paints Mr. Milken's character quite differently from that presented by Mr. Stewart. Mr. Stewart need not agree with this evidence, but how could he avoid reporting the content or interviewing the writers?

6. Mr. Stewart claims that a greedy Mr. Stewart's source: "What do you think it's every building from the

given the enormous value of any small stretc estate in any important American urban cen absurd to be worried that foreigners will be the whole country." Why does Mr. Stewar single source who *misunderstood* what the understood correctly and which is in writ

7. Mr. Stewart, faced with the fact th gave nearly $100 million to charity *befo* investigation began, and thereafter don to his income (and not in proportion to as Mr. Stewart cynically alleges), hyp "primary motivation" must have been During that period, the tax benefits *decreased* year after year. In additio substantial contributions were in *Ja* have given in *December* so as to h money all year. More important, Wood. Mr. Milken gave a lot of teaching math to underprivilege week. (*Time* is *not* tax-deductib

***

Because the errors in Mr. S *Journal* article and in his boo bold yet so readily proven fa important that the history of work be told with accuracy *challenge James B. Stewa* of his claims against Mr. debate to take place at an and under any reasonable Stewart might as well the next week

The New York Times
Book Review

October 13, 1991
Section 7 Copyright © 1991 The New York Times

"*Talking It Over*" by Julian Barnes. Review by Josephine Humphreys, page 9

On the Street Where They Looted

DEN OF THIEVES
By James B. Stewart.
Illustrated. 493 pp. New York:
Simon & Schuster. $25.

By Michael M. Thomas

THIS is an absolutely splendid book and a tremendously important book, as good a book on Wall Street as I have ever read. "Den of Thieves" ranks with the Adams brothers' "Chapters of Erie" (1871), Frederick Lewis Allen's "Lords of Creation" (1935), with which it perhaps bears closest comparison, and John Brooks's "Once in Golconda" (1969).

James B. Stewart, an attorney turned journalist who serves as front-page editor of The Wall Street Journal, has taken as his subject the Levine-Boesky-Milken financial scandals of the 1980's and laid out that story in telling and fascinating detail, with clarity, force and moral vividness. He charts the way through a virtual solar system of peculation, past planets large and small, from a metaphorical Mercury representing the penny-ante takings of Dennis B. Levine's small fry, past the middling ($10 million in inside-trading profits) Mars of Mr. Levine himself, along the multiple rings of Saturn — Ivan F. Boesky, his confederate Martin A. Siegel of Kidder, Peabody and Mr. Siegel's confederate Robert Freeman of Goldman, Sachs — and finally back to great Jupiter: Michael R. Milken, the greedy Beverly Hills manipulator who built a multibillion-dollar junk-bond kingdom in which some of the nation's greatest names in industry and finance would find themselves entrapped and corrupted.

It is a fine, spicy tale. But to stop with that is to miss the book's immense importance: it at long last gives us a full and true record of systemic criminal behavior in the financial markets, behavior that powerful forces in the private sector — in the news media as well as the securities industry — have labored mightily (and, I regret to say, with great success) to obfuscate. As mightily, may I say, as they have striven to stonewall, discredit, demean and otherwise deter the attempts of Federal authorities to investigate and prosecute the miscreants and their crimes.

Mr. Stewart raises the issue at the outset: "The financial implications of these crimes, massive though they are, [should not] obscure the challenge they posed to the nation's law-enforcement capabilities, its judicial system, and ultimately, to the sense of justice and fair play that is a foundation of civilized society."

When such matters are at stake, the wagons are invariably circled, as Mr. Stewart observes. "In my reporting career," he writes in an important afternote, "I have never before encountered a story so shrouded in secrecy. ... Many felt precluded from speaking on the record. ... General Electric even went so far as to threaten a former Kidder, Peabody

Continued on page 36

Michael M. Thomas, a former investment banker, writes The Midas Watch, a column for The New York Observer, and is the author of five novels set in the world of high finance.

The Struggling Writer: Gissing Had It Right

By George Packer

IF you're one of the millions of Americans trying to launch or advance a literary career — with the mix of elation, envy, self-loathing, paranoia and arrogance that seems to be the writer's normal frame of mind — you should read a few pages of George Gissing's diary. It is a record of 15 years, 1887-1902, in the life of a Victorian novelist, begun when Gissing was 30 years old, and ending a year before his death in 1903, and its 600 pages of entries go by with a devastating sameness. Their accumulated effect seems to say: This is what it amounts to.

"Thursd. Nov. 20. Dull, rainy, warm. Morning did nothing. Went to Museum to get particulars of pneumonia, for Reardon's death. Wrote from 2:30 to 9, doing 4 pp. — A steamroller at work all day down in the street; maddening.

"Frid. Nov. 21. Dull, rainy. Did 4 pp.

"Sat. Nov. 22. My wretched birthday. Sunshine in morning, changing to rain. Am 33 yrs old. Letters from Mother, Madge and Edith. Did 4 pp."

As in Gissing's novels, the weather is always foul, the mood always depressed. It starts to sound a little comical, Woody Allenish — until you come across an entry that would strike any writer a blow of recognition: "Again blank discouragement. Have no heart to write details." And yet somehow the four pages get done, and in those 15 years Gissing published 19 long books that no one reads anymore. A visit to the Gissing shelf in the library stacks can be almost as upsetting as a look at his diary: near the bottom of a wall of English literature I found all those uniform triple-decker novels standing in a dignified row, and not one of them checked out in the

Continued on page 27

George Packer is the author of "The Village of Waiting," a memoir about Africa, and the novel "The Half Man," which will be published this month.

Robert Stone on Pete Dexter's 'Brotherly Love'/3

DRAMATIC CAMPAIGN: DERSHOWITZ'S ADS AND THOMAS'S REVIEW IN THE *TIMES*.

vords *crafty* and *conniving* was slyly anti-emitic.

After Sinkler received the letter, she alled Thomas and asked him if he was a riend of Stewart's. He said he had never net him. Sinkler refuses to talk about the ontretemps and will speak only through *Times* spokeswoman Nancy Nielsen. "Reecca Sinkler wrote back saying that he ad not brought proof of his charges," Nielsen says. "We think that the charge that *Den of Thieves* is anti-Semitic is unfair, and to look at *Den of Thieves* as a book about Jews is ridiculous. It's about a financial scandal."

In mid-September, Thomas submitted his review to the *Times*. It was, indeed, a rave. "This is an absolutely splendid book and a tremendously important book, as good a book on Wall Street as I have ever read," he wrote. "It at long last gives us a full and true record of systemic criminal behavior in the financial markets."

Thomas—neither an investigative reporter nor a lawyer—never thought to mention the way the book handled Milken's denials or the Fatico hearing. What is even more surprising, given the lengthy controversy about Milken that has played out in the press, is that no editor at the *Times* asked him to go back and add some qualifiers.

When I suggested to Thomas that those caveats should have been there, he said, "There's no question I might have tempered it. That's entirely true. But also I have to say that I was never asked by the *Times* about these, and I'm not sure I would have seen them to know. First of all, I'm not a lawyer; I didn't cover the story. When I used the words *true record*, I probably was thinking in terms of true as opposed to the false account that has been put around by the Milken publicity people. This was not something about which I had a powerful preexisting knowledge. Most of this was news to me. I was not interested in the specifics."

"You didn't follow the newspaper accounts of the legal proceedings?" I asked.

"No, no. The Fatico hearing, I didn't even know what that was. I knew there had been some kind of a hearing. I knew the following things: I knew that Milken was a crook—I knew that because I knew the people he was doing business with; I knew that he had confessed; I knew how business was done on Wall Street. I think it's lucky they got him for any peculation the way the business is done, because it's winks and signals all over the phone. It's been that way forever."

Shortly after submitting the review, Thomas wrote Jim Stewart a note telling him that he had sent a "very nice review" to the *Times*. "If my review should make you rich as Croesus, I have one favor to ask, could you arrange for me to be sent two copies of your book, one of which I intend to cram down the throat of Robert Bartley [who oversees the *Wall Street Journal* editorial page, which often defends Milken] or up the ass of Alan Dershowitz, or vice versa, depending on my mood."

ON OCTOBER 2, THE *Journal* RAN ITS excerpt from *Den of Thieves*. On October 16, the paper published Dershowitz's rebuttal on the op-ed page, along with Stewart's rebuttal, Dershowitz's surrebuttal, and Stewart's surrebuttal. Much of the debate centered on the issue of whether Michael Milken and Ivan Boesky had engaged in insider trading prior to the announcement of the Diamond Shamrock–Occidental merger. "When I asked to respond to Stewart's rebuttal," Dershowitz says, "they said fine, if Stewart gets the last word. We wanted to respond the next day in a short box or put an ad in, and they wouldn't accept it."

On October 17, Dershowitz went public with his fight with the *Times*, running a full-page, $45,000 ad in the *Times*. He paid for it himself. "That was just me," he says. "I just had to do it." In it he repeated some of the same accusations of anti-Semitism that he had made to Rebecca Sinkler and repeated the arguments about the Diamond Shamrock–Occidental merger. Four days later, he followed up with another half-page ad that ran in the New York *Times,* the Washington *Post,* and the Los Angeles *Times.* The ads, which each cost about $20,000, were paid for by Milken. This one was even more hostile in tone. "Mr. Stewart can run," it said, "but he cannot hide."

"I'm dumbfounded by it," Jim Stewart said the morning the first ad appeared. "My initial reaction was disbelief. The Milken camp knew the title of the book for months and never objected to it on the grounds of anti-Semitism. There's no question there was a background of anti-Semitism on Wall Street. I tried to develop that in a sympathetic way. It's a totally spurious diversionary charge. I wonder what Arthur Liman thinks of this. It's hateful and unseemly and unfair."

Liman, who so far seems to be handling most of the litigation while Dershowitz handles the public relations, would say only, "I will not comment on Alan's advertisements or his op-ed pieces; that's Alan's thing, it's not Paul, Weiss [Rifkind, Wharton & Garrison]'s project or my project. I'm litigating the cases in the court, and I will not engage in out-of-court comments, except to say that I believe Jim Stewart's book is replete with errors."

In the ads, Dershowitz challenged Stewart to a public debate. Almost immediately, *Nightline,* CNBC, and CNN's *Moneyline* issued invitations. But Stewart turned them down. "It only furthers the strategy to make me the issue," he said. "Unfortunately, the debate will not be over Milken. If Michael Milken wants to go on *Nightline,* I'd reconsider."

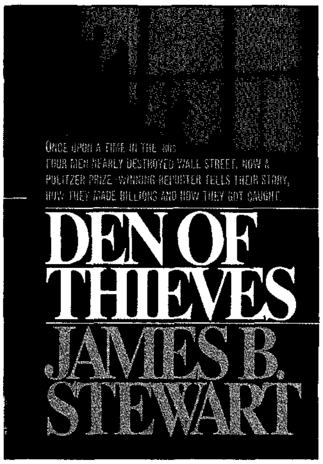
"Don't you think," says Stewart, "that the verdict of history was written when Milken pleaded guilty?" The line infuriates the Milken camp.

Much of the press either ignored the charge of anti-Semitism or treated it as if it were, in fact, merely a diversionary tactic. One exception was *Newsday* business columnist Allan Sloan, who is Jewish and a self-described "off-and-on friend" of Milken's. In a calm, thoughtful column, he pointed out that "most of us in mainstream journalism have learned not to mention skin color or religion or sexual preference anymore unless we can show it's important—which it usually isn't." He went on to say that although he does not believe that Stewart is anti-Semitic, his repeated descriptions of Jews and Gentiles did make "my skin crawl."

The Diamond Shamrock–Occidental debate was not as easy to call. It took a while to sort through Dershowitz's objections. Many of his countercharges so completely misrepresented what Stewart had written that they appeared to be the kind of arguments that lawyers throw out to muddy a case, hoping that one confused juror will hang on to a piece of misinformation like a dog to a bone.

INDEED, IT TOOK more than one conversation with both men to get to the heart of the dispute. Stewart said that he had witnesses to several conversations in which Boesky and Milken hatched the scheme. Dershowitz replied that the government would have used them in the Fatico hearing if they believed they could prove that insider trading took place. Stewart countered that the prosecutors didn't produce them because they didn't want to introduce a case in which they would have to call Boesky. "They didn't want the hearing to turn into a Boesky circus," Stewart says. "Boesky had been a terrible witness at the Mulheren trial [the conviction of arbitrageur John Mulheren was reversed on appeal]. By allowing him to complete his prison term before he had to testify at the trial, the prosecutors lost most of their leverage over him. He seemed to be doing his best to protect Mulheren. The prosecutors were afraid he would do the same with Milken."

Dershowitz said that there were many rumors about Diamond Shamrock and Occidental and a great deal of trading in the two stocks before the merger. So Boesky, he argued, was only doing what everyone else on the Street did. He cited a New York *Times* article that said that "usually well-informed Wall Street sources" were predicting what would take place before any merger announcement was made. Stewart countered by saying, "Rumors circulating are not nearly as good as concrete information. If the rumors were believed by everyone there would be no potential profit, no arbitrage opportunity. There are ways rumors. Milken a Boesky knew the min details of the transacti and their trading strat was determined by tha


ONCE UPON A TIME IN THE 80s
FOUR MEN NEARLY DESTROYED WALL STREET. NOW A
PULITZER PRIZE–WINNING REPORTER TELLS THEIR STORY,
HOW THEY MADE BILLIONS AND HOW THEY GOT CAUGHT.
DEN OF THIEVES
JAMES B. STEWART

HOT BOOK.

The night after the fi newspaper ad appeared, mon & Schuster held book party for Jim Stew at the St. Regis. Mich Thomas showed up to m Stewart for the first tin When Richard Snyder, t chairman of Simon Schuster, walked b Thomas turned to gr him. "Dick, it looks li you owe me somethin he said, " 'cause I've gotten you a fr $45,000 ad." To which Snyder replied, hope it also ran in Los Angeles."

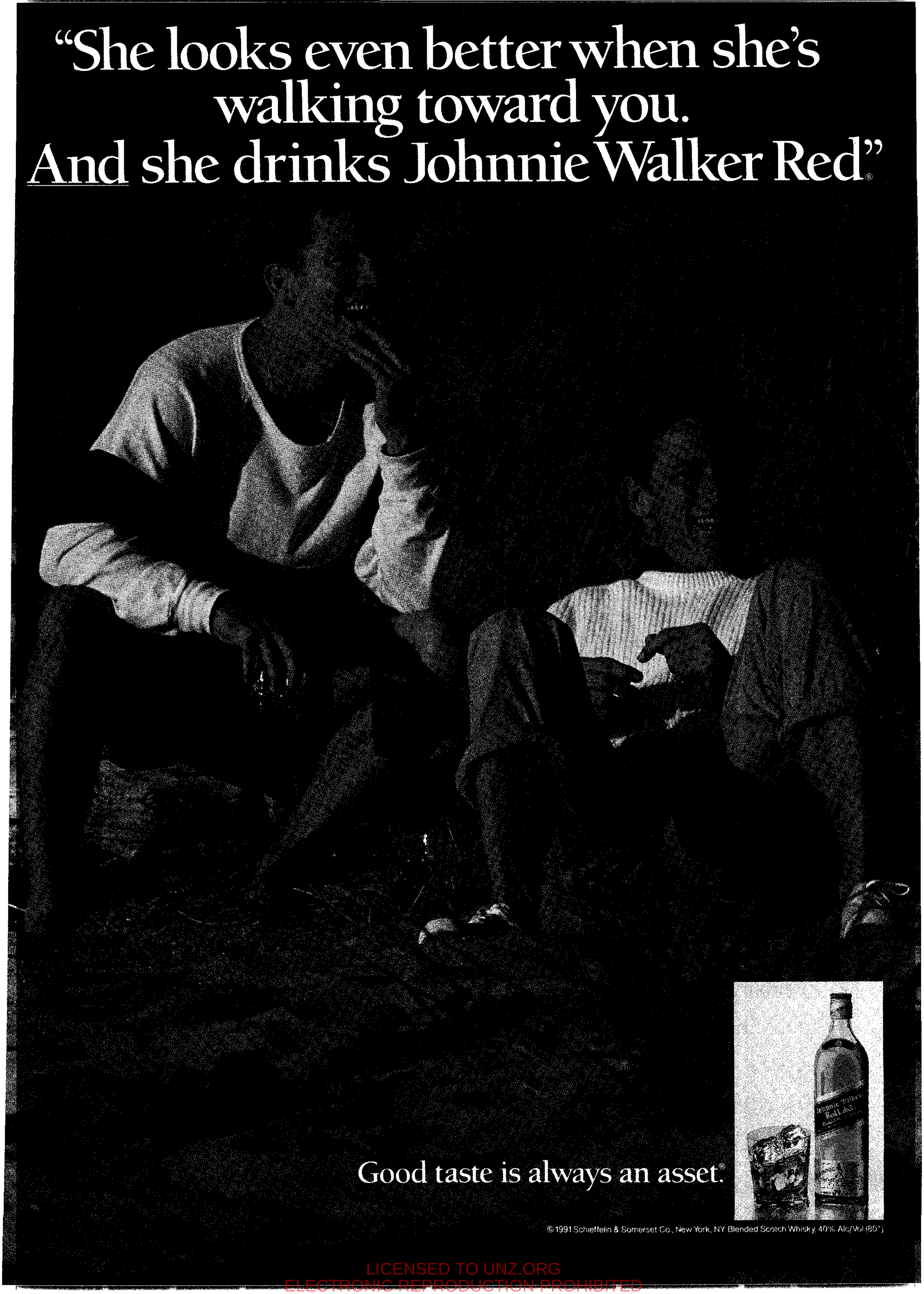
The one thing the bitter debate had a complished was to boost the sales of *D of Thieves* (and, as Michael Thomas w quick to point out, most likely the sales *Chutzpah* as well). "There is a silver li ing, I guess," Jim Stewart said.

At the end of the first full week of char and countercharge, Alan Dershowitz w still keeping up his end of the debate. H and Harvey Silverglate had their staffs paralegals preparing "truth packets" send to reporters around the country. Th had a messenger hand-carry a two-inc thick rough draft of a "Stewart Error Pack from Boston to New York. In it, they rea gued the Diamond Shamrock/Occident case and the cases heard in the Fatico hea ing but said they were "not ready with do umentation" on the other crimes cited i the book.

"Because these cases are the subject c much lititgation," Dershowitz says, "w have to vet it very carefully before we re lease it. There are more op-ed pieces more ads coming. We're going to g through the book chapter by chapter an answer one case at a time."

Jim Stewart, who was appearing a book-signing parties in his hometown o Quincy, Illinois, was fielding dozens o calls from reporters around the country "Look, it's not pleasant," Stewart said. " can't be completely objective, but I woul hope others find this appalling. Whethe these ads will keep up in this form or not I don't know. But I am confident the Milken public-relations machine will be running ten years from now. It will be running as long as there is money there to tr to change the verdict of history."

Then Stewart used the line that I had heard a dozen people—including Michael Thomas and the New York *Times*'s Nancy Nielsen—use during the week. It was the line that drove the Milken camp to distraction. "Don't you think," Jim Stewart said, "that the verdict of history was written when Michael Milken pleaded guilty?" ■


"She looks even better when she's walking toward you.
And she drinks Johnnie Walker Red®"
Good taste is always an asset.®

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THE BEST DOCTORS IN NEW YORK

"I've found a great new doctor," my friend says.
I ask where he's affiliated.
She's puzzled. "On Park Avenue," she finally replies.

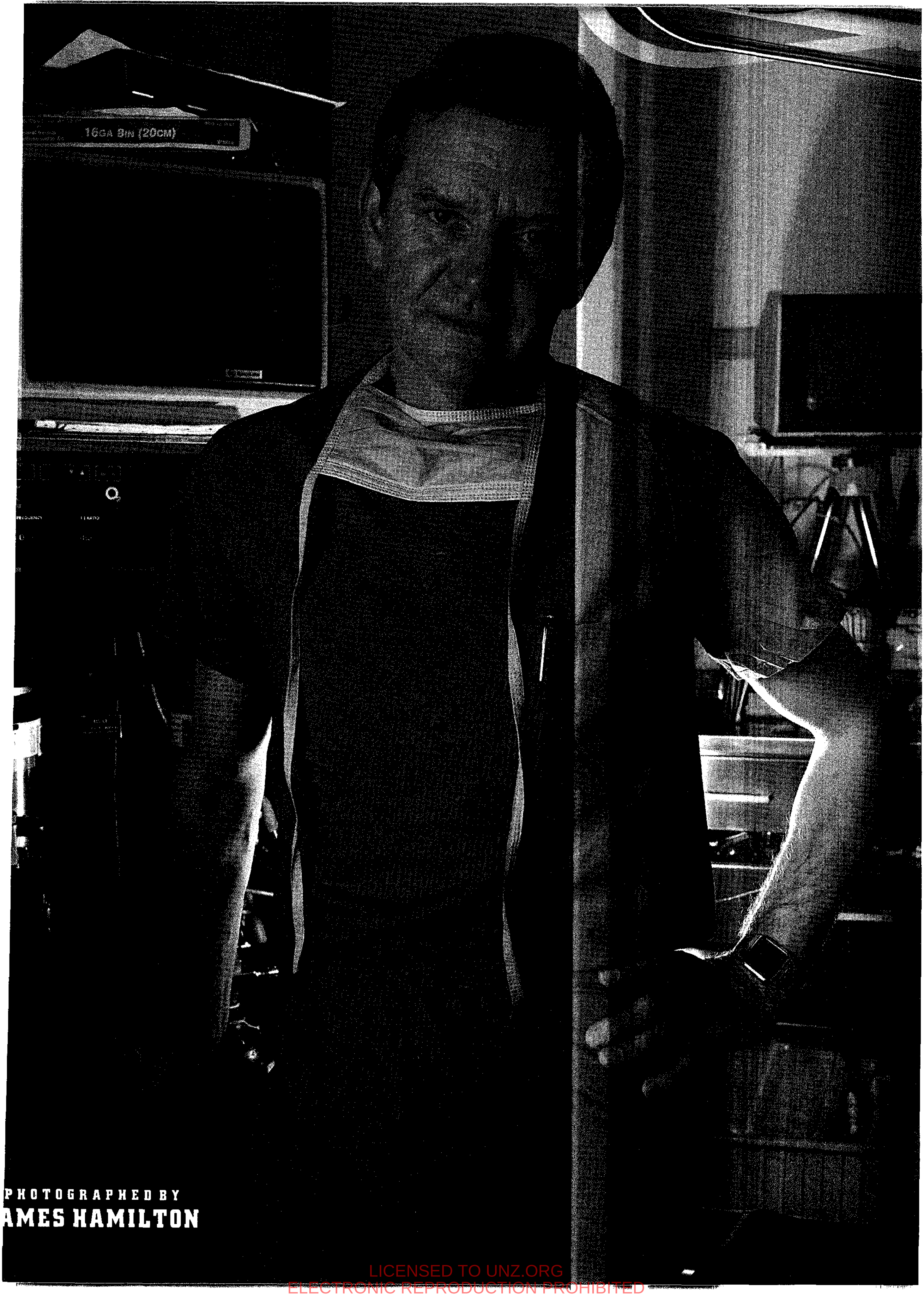
There's a lot more to finding a good doctor than searching out one with a prestigious address.

What every patient wants is an intelligent, hand-holding primary-care physician who can deal with the basics—flu, a bad back, a rash, headaches, high blood pressure, asthma, arthritis, a sprained ankle—and refers patients to an expert when a more serious or complicated problem arises. But the wave of technology and specialization that has swept through medicine means that the old-fashioned general practitioner has pretty much disappeared. Alas, in Manhattan it's

BY
JANICE HOPKINS
TANNE

DR. WILLIAM R. FAIR
Memorial Sloan-Kettering Cancer Center
UROLOGY

The good news is that we have made significant strides in relatively uncommon cancers. There was a time when we thought there would be one cure for all cancer; this was naïve, like thinking there is only one cure for infections. The explosion in research in molecular biology has opened up our understanding. The overall picture shows that we are making headway.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PHOTOGRAPHED BY
AMES HAMILTON

even difficult to find a family practitioner—a board-certified doctor who specializes in the care of the whole individual and his or her family, referring them to specialists when necessary. (The primary-care specialties today are considered to be internal medicine, pediatrics, and obstetrics and gynecology.)

New York, one of the world's greatest medical centers, has a peculiar drawback—its richness. In other major East Coast cities, the health-care scene is dominated by one medical school and its affiliated hospitals. In Boston, for instance, patients with complex problems are often funneled upward from community hospitals to more sophisticated facilities to state-of-the-art teaching hospitals affiliated with Harvard. In Baltimore, patients are directed upward toward hospitals allied with Johns Hopkins.

THE BEST
DOCTORS
IN
NEW YORK

But New York has eight medical schools—more than any other city in the United States—and their affiliated, internationally renowned, highly competitive medical centers. A child with a rare eye tumor may be referred to an ophthalmologist at his pediatrician's medical center, his parents never knowing that the ophthalmology department there is in the doldrums and that crosstown there is an expert on this problem.

Specialization is the glory—and curse—of New York medicine. Few cities in the world can boast New York's treasury of specialty hospitals: Memorial Sloan-Kettering Cancer Center, for instance . . . Babies Hospital at Columbia-Presbyterian Medical Center . . . Schneider Children's Hospital at Long Island Jewish Medical Center in Queens . . . Manhattan Eye, Ear & Throat Hospital and New York Eye and Ear Infirmary . . . the Hospital for Special Surgery and the Hospital for Joint Diseases, which specialize in the treatment of orthopedic and rheumatic problems . . . . Such hospitals tend to sub-sub-specialize. In some other major city, an orthopedic surgeon might do hand surgery along with other procedures; here he may do only hand surgery.

This specialization, and the fact that people accumulate doctors at various hospitals—an internist at New York Hospital, an orthopedist at Mount Sinai, a urologist at Columbia-Presbyterian—means trouble when something serious comes up. Suppose you need back surgery. Sure, you go to your Mount Sinai orthopedist. But what if you have a mild heart problem that should be checked out before and after surgery by your internist? She can't see you at Mount Sinai because she's affiliated with New York Hospital.

Research Associate: Victoria Pesce
Data-base Manager: John Kempa

Situations like this can be avoided if you know how to find skilled doctors and how to coordinate treatment. That's what this article—and the two others in this series—aims to help you find out.

In this issue, *New York* provides a list of more than 1,000 physicians judged by their peers to be exceptionally skilled in more than 40 fields (for the key to the codes for hospital names, see page 51). Next week's article describes the fields in which particular New York hospitals excel. The last article in this series will help patients become medical experts themselves, providing information on how to choose a doctor, how to check credentials, and where to go to research a medical problem.

Having the energy and the savvy to seek out the *right* doctor—not simply the first doctor to whom you're referred—can save a kidney . . . spare a breast . . . or save your life.

Once you've been referred to a specialist, you may feel unqualified to challenge that expert's treatment proposal, even though it causes you anguish. Remember, however, that even in this age of patient education, a skilled doctor acting in good faith may not give equal weight to various treatment choices—he or she will probably favor one option. Cancer patients may hear surgeons recommend surgery, while radiotherapists advocate radiation.

There can be surprising insularity within New York's most prestigious medical centers—probably because these hospitals are often competitors, not collaborators. Doctors know doctors in other specialties at their hospital, and refer patients to them, but may be unaware of experts at other institutions who would treat the problem in a different way. Understandably, each doctor thinks his or her hospital is the best. (As one physician said to me laughingly, "Sometimes they think nobody north of 96th Street knows endocrinology.")

☐ When Marjorie told her pediatrician that her son Kevin had passed a blood clot when he urinated, the doctor told her to get the eighteen-month-old to the hospital. (Note: All of the names in this case history, and the two below, have been changed.) After some tests, the urologist she consulted concluded that there was a possible malignancy in one of Kevin's kidneys, and he wanted to remove it. ("Kevin will be all right; he just won't able to play football," he said reassuringly.) However, he advised Marjorie to get a second—and even a third—opinion before the operation.

Marjorie took Kevin to two highly recommended pediatric urologists (specialists in children's urinary-tract problems). And that search saved the little boy's kid-

(Continued on page 53)

ADULT SPECIALIST

AIDS

Board: None.

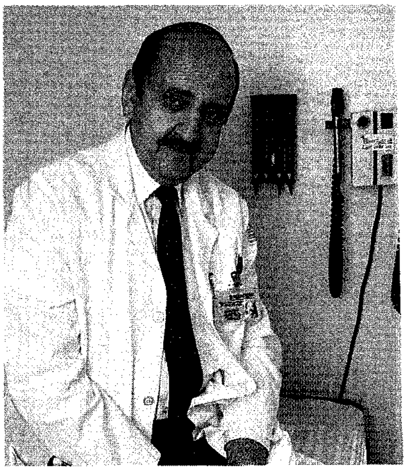
Acquired-immune-deficiency syndro weakens the immune system and leaves person prey to infections and cancers. A specialists come from the fields of allerg and immunology, dermatology, internal medicine, infectious diseases, neurolog pediatrics, and psychiatry, among other Check those specialty areas as well.

Cofsky, Richard, BRKDALE
Greene, Jeffrey B., NYU, *Opportunistic infections*
Klein, Robert S., MONTE/M
Louie, Eddie*, NYU, *Opportunistic infections*
McMeeking, Alexander, NYU, *Opportunistic infections, immune therapy*
Rose, David, M-SIN
Siegal, Frederick*, LIJ
Valentine, Fred T.*, NYU, *Immunology, oncology*
Wolff, John, BIN
Zeiger, Douglas J., NYU, *Opportunistic infections*

ALLERGY & IMMUNOLOGY

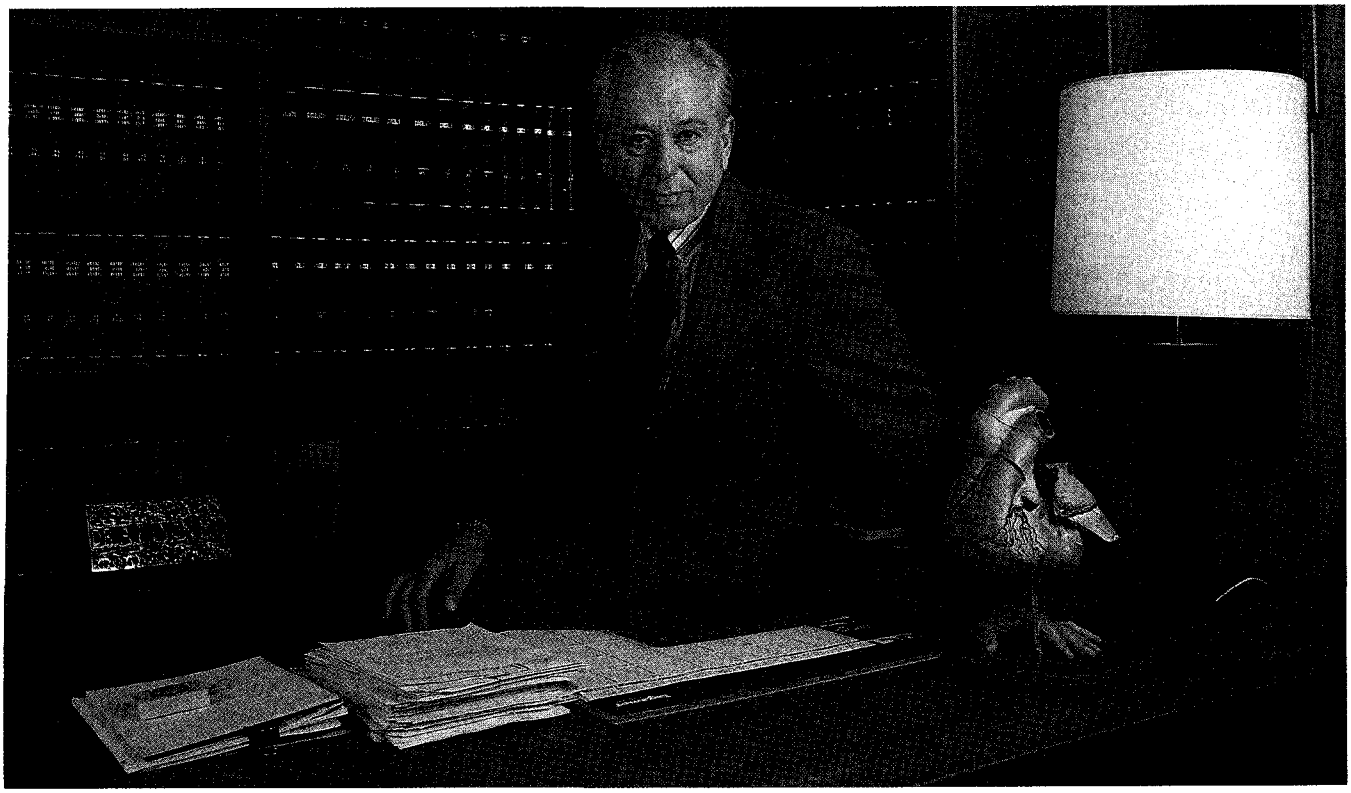
Board: American Board of Allergy and Immunology.

Allergists and immunologists specializ disorders involving the immune system: eczema; reactions to drugs, foods, insect



DR. MICHAEL GRIECO
St. Luke's–Roosevelt Hospital Center
ALLERGY AND IMMUNOLOGY

When you're looking for a physician, don't ask just one friend for a recommendation, ask four or five. Find ou what hospitals the doctors practice at, an whether they're board-certified in their specialty. That doesn't guarantee that a doctor is a good clinician, but it means he she has achieved a professional standard.



DR. ALAN F. LYON

Brookdale Hospital Medical Center, CARDIOLOGY

Are New Yorkers more likely to get heart disease than other Americans? Arterial sclerosis *is* more common in cities than in rural areas—but not significantly so. The notion that strain and stress play a part in heart disease has a long history. They do play a part, but heredity, diet, exercise, smoking, and control of blood pressure are more important.

stings, and chemicals; and congenital and acquired immune problems, such as those related to transplants and cancer.

Cunningham-Rundles, Charlotte, M-SIN, *Congenital immune deficiency*
Dworetzky, Murray, NY HOSP
Grieco, Michael, SL-R, *Immune deficiency, AIDS*
Hassett, Joseph M., M-SIN, *AIDS, allergy*
Macris, Nicholas T., NY HOSP
Mayer, Lloyd, M-SIN, *Inflammatory and immunodeficiency bowel diseases*
Shepherd, Gillian M., NY HOSP
Sperber, Kirk, M-SIN, *Immune-based therapy*

CARDIOLOGY

Board: American Board of Internal Medicine, subspecialty certificate in Cardiovascular Disease or Cardiac Electrophysiology.

Cardiology encompasses the diagnosis and treatment of heart and circulatory problems. Cardiologists study heart function by recording its rhythms (electrocardiography) or using sound waves (echocardiography). Transesophageal echocardiography, recorded from a small probe in the esophagus, gives a clearer picture of some problems. Cardiologists may also use noninvasive or invasive techniques such as injected dyes and small balloons (angioplasty) to diagnose and sometimes treat problems. They prescribe drugs to lower high blood pressure, to improve heart function, and to treat irregular heart rhythms, and they consult with cardiac surgeons on heart surgery.

Berger, Marvin, BIMC, *Echocardiography*
Blake, James A., NY HOSP
Blumenthal, David, NY HOSP
Bodenheimer, Monty*/,** LIJ
Borer, Jeffrey S., NY HOSP, *Nuclear medicine*
Coppola, John, ST VIN, *Critical care*
DePasquale, Nicholas*, LENOX
Devereux, Richard B., NY HOSP, *Echocardiography, mitral-valve prolapse, Marfan's syndrome*
Drusin, Ronald, C-P, *Heart failure*
Fisher, John D.*, MONTE/M, *Arrhythmias*
Fox, Arthur C.*, NYU
Fox, Martin L., NYU
Frishman, William H., MONTE/W, *Hypertension, geriatrics*
Fuchs, Richard M., NY HOSP
Gabor, George E., BRKDALE, *Transesophageal echocardiography*
Glassman, Ephraim*, NYU, *Catheterization, angioplasty*
Gliklich, Jerry,* C-P
Goldman, Martin, M-SIN, *Echocardiography*
Gorlin, Richard, M-SIN, *Valvular heart disease*
Greenberg, Mark A., MONTE/M, *Catheterization, angioplasty*
Halperin, Jonathan, M-SIN
Hayes, Joseph O., NY HOSP
Hecht, Alan, M-SIN
Horowitz, Steven, BIMC, *PET/SPECT scanning, thallium imaging*
Inra, Lawrence A., NY HOSP
Kahn, Martin L., NYU
Killip, Thomas, BIMC
Koss, Jerome, LIJ
Kuhn, Leslie A., M-SIN
Laragh, John H., NY HOSP, *Hypertension*
Lewis, Benjamin, C-P
Lyon, Alan F., BRKDALE
Matos, Jeffrey, LENOX, *Arrhythmias*
Matta, Raymond J., M-SIN
Mattes, Leonard M., M-SIN
Meller, Jose, M-SIN
Moses, Jeffrey, LENOX, *Catheterization, angioplasty*
Pasternack, Peter*, NYU
Post, Martin, NY HOSP
Rentrop, K. Peter, BKHC, *Catheterization, angioplasty*
Sacchi, Terrence, LIC, *Angioplasty*
Scheidt, Stephen, NY HOSP
Scheuer, James, MONTE/M
Schneller, Stanley, C-P
Schwartz, Allan, C-P, *Coronary-artery disease*
Schwartz, Miles J., SL-R
Sherman, Warren, BIMC, *Catheterization, angioplasty, valvuloplasty*
Siskind, Steven, BOOTH, *Echocardiography*
Sklaroff, Herschel J., M-SIN
Sonnenblick, Edmund, AE, *Heart failure*
Squire, Anthony, M-SIN
Teichholz, Louis E., M-SIN, *Echocardiography*
Tenenbaum, Joseph,* C-P
Tenet, William, BOOTH, *Cardiac rehabilitation*

Tyberg, Theodore I., NY HOSP
Visco, Ferdinand, BX LEB
Weisel, Joseph, BOOTH, *Arrhythmias*
Weisfeldt, Myron L., C-P
Yoran, Chaim, BX LEB

CARDIOTHORACIC SURGERY

Board: American Board of Thoracic Surgery.

Cardiothoracic surgeons, who operate within the chest, may do coronary bypass surgery, repair heart valves, remove lung tumors, implant pacemakers, and transplant hearts and lungs. (See also "Surgery, Thoracic" and "Transplants.")

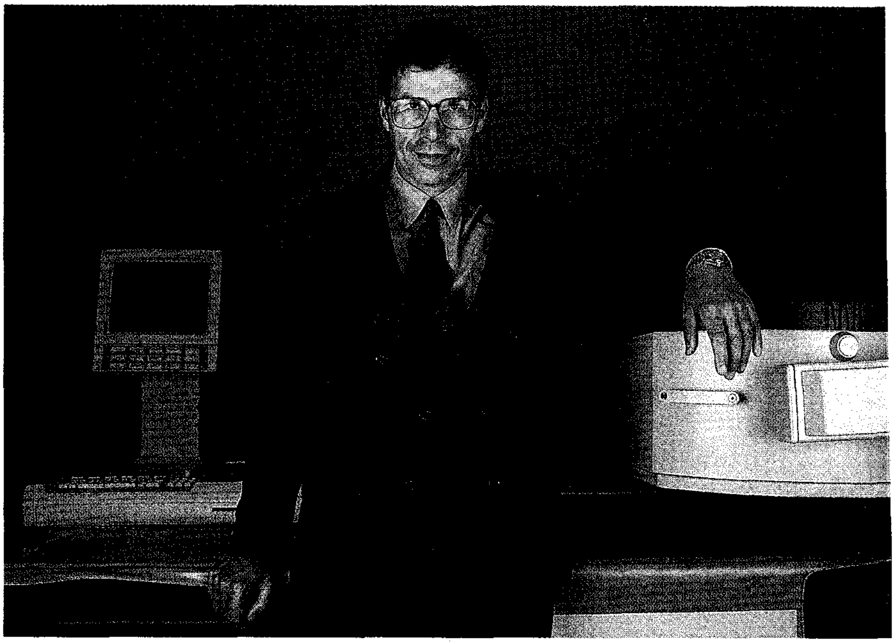
Acinapura, Anthony, ST VIN, *Cardiac surgery*
Attai, Lari A., MONTE/M
Boyd, Arthur D., NYU
Colvin, Stephen B., NYU, *Cardiac surgery*
Cunningham, Joseph*, SUNY, *Cardiovascular surgery*
Ergin, Arisan, M-SIN, *Coronary bypass, valve, arrhythmia surgery*
Furman, Seymour, MONTE/M, *Pacemakers*
Galloway, Aubrey C., NYU, *Congenital heart disease*
Green, George, SL-R
Isom, O. Wayne, NY HOSP, *Coronary bypass, valve surgery*
Merav, Avraham D., MONTE/M
Spencer, Frank C.*, NYU, *Cardiac surgery*
Subramanian, Valavanur, LENOX, *Cardiac surgery*
Tyras, Denis, ST VIN, *Cardiac surgery*

DERMATOLOGY

Board: American Board of Dermatology.

DR. EDMUND SONNENBLICK
Albert Einstein College of Medicine
CARDIOLOGY

Good medical care is a partnership between the doctor and the patient. I believe the cardiologist should be an honest broker of information to the patient—about drug treatment versus surgery in heart disease, for example. This breaks down when either patients or physicians have made up their minds without adequate information.



DR. K. PETER RENTROP
The Brooklyn Hospital Center, CARDIOLOGY

After conventional coronary-artery-bypass surgery, patients need up to three months to recover. With catheterization and angioplasty, they can be back at work in a week: We use miniaturized instruments or balloons to remove the blockage or push out the artery wall without opening the chest. High-tech medicine can reduce the patient's pain and financial loss.

Dermatologists specialize in problems of the skin, hair, nails, and mucous membranes, such as skin cancer (including melanoma), acne, and allergies. They may also treat sexually transmitted diseases, because many STDs cause skin signs.

Abrahams, Irving, C-P
Carter, Martin D., NY HOSP, *Psoriasis, ulcers, bullous disease*
Cohen, Steven, M-SIN, *Environmental and occupational skin diseases, psoriasis*
DeFeo Jr., Charles P.*, NYU, *Bullous disease*
DeLeo, Vincent, C-P, *Environmental skin diseases, photodermatoses*
Fisher, Alexander A., NYU, *Contact dermatitis*
Fleischmajer, Raul, M-SIN, *Scleroderma, connective-tissue diseases*
Freedberg, Irwin*, NYU, *Diseases of keratinization*
Geronemus, Roy G., NYU, *Moh's surgery, laser surgery*
Kantor, Irwin, M-SIN
Kopf, Alfred W., NYU, *Melanoma*
Lebwohl, Mark, M-SIN, *Psoriasis*
Lombardo, Peter, SL-R
Orentreich, Norman, NYU, *Dermabrasion, cosmetic dermatology*
Prioleau, Philip, NY HOSP, *Cancer*
Safai, Bijan, M-SLOAN, *Cancer*
Schultz, Neal B., M-SIN
Shalita, Alan, SUNY, *Acne, AIDS*
Shupack, Jerome, NYU, *Rare dermatoses*
Young, Alexander, C-P, *Vulvar lesions*

DIABETES

Board: None.

Doctors specializing in diabetes are usually board-certified in Internal Medicine or its subspecialty of Endocrinology and Metabolism. (See also "Endocrinology.")

Bernstein, Gerald, LENOX
Bukberg, Phillip, ST VIN, *Lipid disorders*
Drexler, Andrew J., NYU
Giegerich, Edmund, LIC
Laufer, Ira, NY EYE
Lebovitz, Harold, SUNY
Lorber, Daniel, BOOTH
Mahler, Richard, NY HOSP
Poretsky, Leonid, CABR
Rifkin, Harold, MONTE/M
Shamoon, Harry, AE
Stagnaro-Green, Alex, M-SIN
Tibaldi, Joseph, BOOTH, *Thyroid disorders*

ENDOCRINOLOGY

Board: Subspecialty certificate in Endocrinology and Metabolism, issued by the American Board of Internal Medicine.

Endocrinologists deal with disorders of endocrine glands: thyroid, pancreas, and adrenals. (See also "Diabetes.")

Becker, David V., NY HOSP, *Thyroid disorders*
Bergman, Donald A., M-SIN, *Osteoporosis*
Bilezikian, John, C-P, *Primary hyperparathyroidism*
Blum, Manfred*, NYU, *Thyroid disorders*
Davies, Terry F., M-SIN, *Thyroid disorders*
Dunaif, Andrea, M-SIN, *Female reproductive problems*
Fleischer, Norman, AE, *Adrenal disorders, diabetes*
Futterweit, Walter, M-SIN, *Male infertility*
Gabrilove, J. Lester, M-SIN, *Adrenal disorders*

(Continued on page 52)

WHERE THE DOCTORS ARE

E ► Albert Einstein College of Medicine, 300 Morris Park Avenue, the Bronx, 30-2000

IMC ► Beth Israel Medical Center, First venue at 16th Street, Manhattan, 420-000

IN ► Beth Israel Hospital North, 170 ast End Avenue, at 87th Street, anhattan, 870-9000

KHC ► The Brooklyn Hospital Center, owntown Campus, 121 DeKalb venue, Fort Greene, Brooklyn, 718-403-000, and Caledonian Campus, 100 arkside Avenue, Flatbush, Brooklyn, 718-270-5200

BOOTH ► Booth Memorial Medical Center, 56–45 Main Street, Flushing, Queens, 718-670-1231

BRKDALE ► Brookdale Hospital Medical Center, Linden Boulevard at Brookdale Plaza, East New York/Canarsie, Brooklyn, 718-240-5000

BX LEB ► Bronx-Lebanon Hospital Center, Fulton Pavilion, 1276 Fulton Avenue, and Concourse Pavilion, 1650 Grand Concourse, the Bronx, 590-1800

CAB ► Cabrini Medical Center, 227 East 19th Street, Manhattan, 995-6000

CONEY ► Coney Island Hospital, 2601 Ocean Parkway, Coney Island, Brooklyn, 718-615-4000

CAMC ► Catholic Medical Center of Brooklyn and Queens, St. Joseph's Hospital Division, 158–40 79th Avenue, Flushing, Queens, 718-591-1000

C-P ► Columbia-Presbyterian Medical Center, The Presbyterian Hospital at the Columbia-Presbyterian Medical Center, 168th Street and Broadway, Manhattan, 305-2500; The Allen Pavilion of the Presbyterian Hospital, 5141 Broadway, at 220th Street, Manhattan, 932-4000

HJD ► Hospital for Joint Diseases Orthopaedic Institute, 301 East 17th Street, Manhattan, 598-6000

HSS ► The Hospital for Special Surgery, 535 East 70th Street, Manhattan, 606-1000

KNGSBRK ► Kingsbrook Jewish Medical Center, 585 Schenectady Avenue, East Flatbush, Brooklyn, 718-604-5000

LENOX ► Lenox Hill Hospital, 100 East 77th Street, Manhattan, 439-2345

LIC ► The Long Island College Hospital, Atlantic Avenue between Hicks Street and Henry Street, Brooklyn Heights/Cobble Hill, Brooklyn, 718-780-1000

LIJ ► Long Island Jewish Medical Center, Lakeville Road, New Hyde Park, Queens, 718-470-7000

MAI ► Maimonides Medical Center, 4802 Tenth Avenue, Borough Park, Brooklyn, 718-283-6000

MEET ► Manhattan Eye, Ear & Throat Hospital, 210 East 64th Street, Manhattan, 838-9200

M-SLOAN ► Memorial Sloan-Kettering Cancer Center, 1275 York Avenue, at 68th Street, Manhattan, 639-2000

MONTE/M ► Montefiore Medical Center, Henry & Lucy Moses Division, 111 East 210th Street, the Bronx, 920-4321

MONTE/W ► Montefiore Medical Center, Jack D. Weiler Hospital of the Albert Einstein College of Medicine Division, 1825 Eastchester Road, the Bronx, 904-2000

M-SIN ► The Mount Sinai Medical Center, One Gustave L. Levy Place (Fifth Avenue at 100th Street), Manhattan, 241-6500

NCENBX ► North Central Bronx Hospital, 3424 Kossuth Avenue, the Bronx, 519-5000

NY EYE ► The New York Eye and Ear Infirmary, Second Avenue at 14th Street, Manhattan, 979-4000

NY HOSP ► New York Hospital–Cornell Medical Center, 525 East 68th Street, Manhattan, 746-5454

NYU ► New York University Medical Center, Tisch Hospital, 560 First Avenue at 32nd Street, Manhattan, and Rusk Institute for Rehabilitation Medicine, 400 East 34th Street, Manhattan, 263-7300

SL-R ► St. Luke's–Roosevelt Hospital Center, Roosevelt Site, 428 West 59th Street, Manhattan, 523-4000, and St. Luke's Site, Amsterdam Avenue and 114th Street, 523-4000

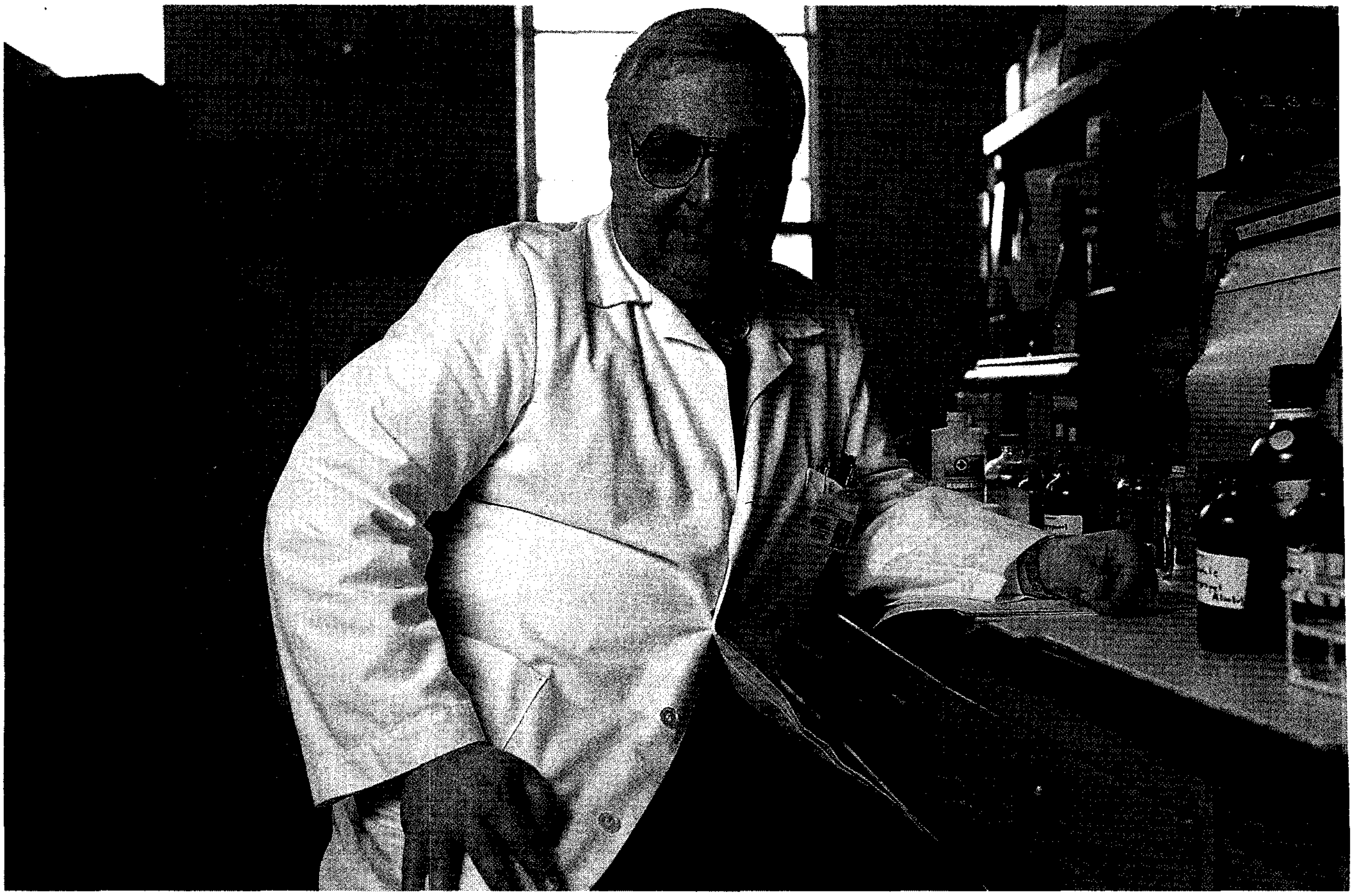
ST VIN ► St. Vincent's Hospital and Medical Center, 153 West 11th Street, Manhattan, 790-7000

STRANG ► Strang Cancer Prevention Center, 428 East 72nd Street, Manhattan, 794-4900

SUNY ► University Hospital of Brooklyn (State University of New York Health Science Center at Brooklyn), 445 Lenox Road, East Flatbush, Brooklyn, 718-270-1000

*This doctor sees patients only by referral from another physician.

**This doctor spends less than one third or his or her time seeing patients.



DR. ALAN SHALITA

State University of New York Health Science Center at Brooklyn, DERMATOLOGY

Skin cancer is very common, and the incidence of the most serious kind—melanoma—is increasing. A mole or growth that doesn't heal or that changes color, gets bigger, or bleeds could be cancer and should be taken seriously. Dermatologists are working hard to make the public aware of the risk of skin cancer from sunburn and tanning.

Gershengorn, Marvin, NY HOSP, *Thyroid disorders*
Gilbert, Paul L., M-SIN, *Thyroid disorders*
Gittler, Robert, BIMC, *Hypoglycemia*
Hollander, Charles S., NYU
Holub, Donald, C-P
Kleinberg, David L., NYU, *Pituitary disorders*
Pulini, Marie, NY EYE
Siegel, George, BIN
Siris, Ethel, C-P*, *Paget's disease*
Surks, Martin I.*, MONTE/M, *Thyroid disorders*
Young, Iven, ST VIN, *Thyroid disorders*
Zonzein, Joel, BX LEB
Zumoff, Barnett, BIMC, *Androgen disorders*

GASTROENTEROLOGY

Board: Subspecialty certificate in Gastroenterology, issued by the American Board of Internal Medicine.

Gastroenterologists are concerned with the digestive system. Although not surgeons, they examine and may treat gastrointestinal problems through an endoscope, a slim, lighted tube.

Agus, Saul, M-SIN
Athos, William, SL-R
Bank, Simmy, LIJ, *Pancreatic disease, ulcers*
Berenson, Murray, ST VIN
Bernstein, Leslie H., MONTE/M
Bloom, Alan, BX LEB
Brandt, Lawrence J., MONTE/M, *Vascular bowel disease, laser endoscopy*
Carvajal, Simeon, BX LEB
Chapman, Mark L., M-SIN, *Peptic ulcer*
Cohen, Lawrence B., M-SIN, *Esophageal and swallowing disorders*
Fabry, Thomas L., M-SIN, *Liver disease, transplants*
Field, Steven P., NYU, *Peptic ulcers*
Fierst, Sidney, BRKDALE
Friedman, Gerald, M-SIN, *Inflammatory bowel disease*
Gerson, Charles D., M-SIN
Goldin, Howard, NY HOSP
Greenberg, Ronald, LIJ
Hammerman, Hillel, BIN
Hazzi, Charles G., NYU, *Liver disease*
Horowitz, Lawrence, NYU, *Esophageal diseases*
Itzkowitz, Steven, M-SIN, *Inflammatory bowel disease, colon cancer*
Jacobson, Ira M., NY HOSP, *Liver disease*
Jaffin, Barry W., M-SIN, *Esophageal and swallowing disorders*
Janowitz, Henry, M-SIN, *Inflammatory bowel disease*
Januzzi, James, ST VIN
Joseph, Sovi, BX LEB
Kimball, Annetta, SL-R, *Liver and gallbladder disorders, inflammatory bowel disease*
Klein, Harvey, NY HOSP
Klion, Franklin M., M-SIN, *Liver disease, transplants*
Korelitz, Burton, LENOX, *Inflammatory bowel disease, colitis*
Kornbluth, Arthur A., M-SIN, *Diarrhea*
Kotler, Donald, SL-R, *AIDS in the GI tract*
Kurtz, Robert C., M-SLOAN, *GI cancer, endoscopy*
Lewis, Blair, M-SIN, *GI bleeding, endoscopy*
Lichtiger, Simon, M-SIN
Lightdale, Charles J., M-SLOAN, *Laparoscopy, endoscopy*
Lindner, Arthur E.*, NYU, *Inflammatory bowel disease*
Manzione, Nancy, MONTE/W
Martin, George, BOOTH
Milano, Andrew M., NYU
Miskovitz, Paul F., NY HOSP, *Digestive diseases*
Present, Daniel, M-SIN, *Inflammatory bowel disease*
Romeu, Jose N., M-SIN, *Bile-duct disease, endoscopy*
Rubin, Peter, M-SIN, *Endoscopy*
Sachar, David B., M-SIN, *Inflammatory bowel disease*
Schaffner, Fenton, M-SIN, *Liver disease*
Schmerin, Michael, NY HOSP
Siegel, Jerome, BIN, *Liver, biliary endoscopy*
Steinberg, Herman, NY HOSP
Sternlieb, Irmin, AE, *Liver, Wilson's disease*

ias, Hillel, NYU, *Liver disease*
rner, Richard P., M-SIN, *Carcinoid umors*
ye, Jerome D., M-SIN, *GI endoscopy*
rther, J. Lawrence, M-SIN
awer, Sidney J., M-SLOAN, *Colon ancer, colon polyps*

RIATRICS

rds: Subspecialty certificate in Geriatric dicine, issued by the American Board of rnal Medicine or the American Board of nily Practice.

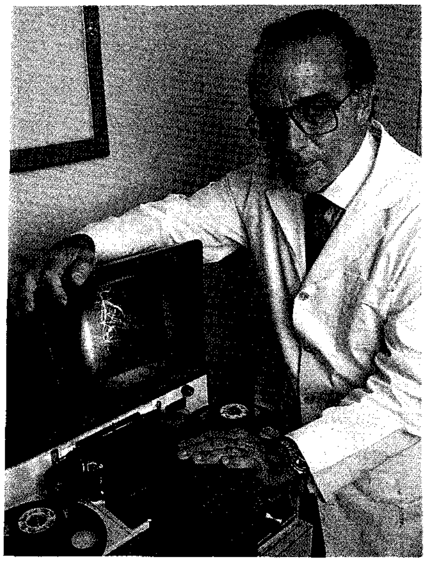
eriatricians specialize in problems of the erly, such as Parkinson's disease, heimer's disease, incontinence, falls.

om, Harrison, SL-R, *Cancer*
om, Patricia, SL-R
tler, Robert N., M-SIN, *Psychiatry*
kelstein, Martin S., NYU, *Infectious diseases*
edman, Michael L., NYU, *Hematology*
nnedy, Robert D., MONTE/M
ow, Leslie S., M-SIN
ier, Diane E., M-SIN, *Urinary incontinence, osteoporosis*
ller, Myron, M-SIN, *Hormonal disorders, metabolism*

AND SURGERY

ards: Subspecialty certificate in Hand rgery, issued by the American Boards of thopaedic Surgery, Plastic Surgery, or rgery.

Hand surgeons treat injuries and ngenital or acquired hand disorders, such arthritis.



DR. ANTHONY ACINAPURA

St. Vincent's Hospital

CARDIOTHORACIC SURGERY

When bypass surgery is recommended, the patient should ask, "What are my hances?" The most important indicator of isk is the heart muscle. "Is there damage, nd if so, how severe? Can all the arteries be ypassed? And will you use an internal nammary artery? What is the condition of he arteries beyond the blockage?"

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(Continued from page 48)

ney. One of the specialists identified the problem as a hemangioma (a malformation of blood vessels) inside the kidney. He was able to remove the hemangioma without removing the kidney. Three days later, Kevin was home, his energy returning; now, nearly a year later, he is fine—and he still has both kidneys.

□ Katie's urologist treated her sudden urinary-tract problem, but a CAT scan showed a possibly malignant ovarian mass. He sent her to a gynecologist who recommended immediate surgery. Having gone through several operations, she dreaded the stress and pain of another.

Katie went to a gynecologic oncologist (a specialist in cancer of the female reproductive organs) for a second opinion. She suggested different ultrasound studies because she thought the mass was most likely scar tissue from an old operation. "If you come back for checkups every three months, I think we can just monitor it," she said. Two years of monitoring showed no change in the mass, and the gynecologic oncologist told Katie to stop worrying and forget about an operation.

□ After Peter had a mild heart attack, his internist recommended that he have coronary angiography (an X-ray examination in which a catheter is threaded into the coronary arteries supplying the heart and a dye injected to show possible narrowing). If the test showed narrowing, he said, Peter should have balloon angioplasty (a technique in which a balloon at the end of a catheter is inflated inside the coronary artery, opening up the narrowed area).

"How often do you do angioplasties in this hospital?" asked Peter's wife, Irene, a medical technician. "One day a week," the doctor answered. Irene insisted that Peter have the procedure at another hospital where it was done every day. She knew results are better when a procedure is done frequently: Practice makes perfect.

THE 1,085 TOP DOCTORS IN NEW YORK

THE THREE ARTICLES IN THIS series are based on six months of preparation, research, and interviews, as well as two surveys of doctors and medical centers in all five boroughs in New York.

The survey published in this issue, "The Best Doctors in New York," was restricted to New York City doctors—for several reasons. First, national surveys tend to identify doctors who are known because of their prestigious positions, because they travel and lecture frequently, or because they publish many papers. Well-qualified physicians who are younger, or who do not publish frequently because they are more patient-oriented and less involved in research and publication, are less likely to be known nationally. Second, most people seek medical care close to home. For routine care—well-baby immunizations, Pap tests, checkups—there is seldom a need to leave one's own neighborhood, let alone one's borough. For more complex problems, few New Yorkers seek help farther away than one of New York's major institutions; if in doubt, they infrequently travel beyond other major East Coast institutions. Doctors in this circuit know one another, see one another's patients, and know who's good.

Our survey includes only physicians (no dentists, podiatrists, or other health-care professionals). It leaves out specialists like anesthesiologists, pathologists, and emergency-medicine doctors, about whom patients seldom have a choice.

On page 61, we explain how we came up with our list. First, though, clarification is in order. What makes a good doctor, anyway?

In the eleven years since *New York* last published an article about leading doctors in New York ["Superdoctors: The Top M.D.'s in New York," July 21, 1980], there has been a revolution in medical care. Technology has brought new machines, new tests, and new costs. More complex procedures demand a skilled team, not a single star. Many health-insurance companies now require second opinions. Government agencies, insurers, and consumer advocates are now aggressive watchdogs. Patients demand more information. Hospitals and physicians, eager to attract patients and fill beds (which empty quickly; hospital stays are shorter these days), advertise their expertise and qualifications. Given all these changes, intelligent consumers, seeking the best, are questioning their health-care providers as they never have before.

To begin at the beginning: A doctor usually qualifies to practice medicine by graduating from college, completing four years of medical school and at least a year of postgraduate practice, passing a qualifying examination, and receiving a license to practice (in New York, from the State Department of Education). A doctor may be an M.D. (a graduate of a medical school) or a D.O. (a graduate of an osteopathic-medical school), or an M.B., B.Ch., or M.B., B.S. ("bachelor of medicine and bachelor of surgery") if the doctor graduated from a British-style medical school.

Anyone with a license to practice is, theoretically, allowed to do anything—including heart and brain surgery—whether he or she has specialist training in the field or not. However, most hospitals carefully restrict doctors' privileges to areas in

Beasley, Robert, NY EYE
Chiu, David, C-P, *Microsurgery*
Eaton, Richard, SL-R
Grantham, Ashby S., C-P
Green, Steven M., M-SIN
Hausman, Michael, M-SIN, *Arm reconstruction, microsurgery*
Hotchkiss, Robert, HSS, *Microsurgery, arm reconstruction*
McCormack, Richard, HSS, *Arthritis surgery*
Posner, Martin, M-SIN
Roth, Malcome, BRKDALE
Weiland, Andrew, HSS, *Arm and hand microsurgery*

HEMATOLOGY & ONCOLOGY

Board: Subspecialty certificate in Hematology or Medical Oncology, issued by the American Board of Internal Medicine.

Hematologists specialize in blood disorders, oncologists in cancer. Some blood disorders are forms of cancer (leukemia, lymphoma, myeloma).

Aledort, Louis M., M-SIN, *Hemophilia*
Amorosi, Edward L., NYU, *Thrombotic thrombocytopenic purpura*
Astrow, Alan, ST VIN, *AIDS-related malignancies, breast cancer*
Coleman, Morton, NY HOSP, *Lymphoma*
Cuttner, Janet, M-SIN, *Leukemias, myeloma, lymphoma*
Dutcher, Janice P., MONTE/M, *Leukemia*
Grace, William, ST VIN, *Breast cancer, liver metastases*
Greenberg, Michael L., M-SIN
Kabakow, Bernard, BIMC
Laubenstein, Linda J.*, NYU, *AIDS, Kaposi's sarcoma, lymphoma*
Malamud, Stephen, BIMC, *Lung, gastrointestinal cancer*
Moore, Anne, NY HOSP, *Breast cancer*
Nachman, Ralph L., NY HOSP, *Bleeding disorders*
Rai, Kanti*/,** LIJ, *Chronic leukemias, lymphoma*
Rand, Jacob H., M-SIN, *Clotting disorders*
Raphael, Bruce G.*, NYU
Sarg, Michael, ST VIN, *Breast cancer, elderly cancer patients*
Silber, Robert*, NYU, *Chronic lymphocytic leukemia*
Silver, Richard T., NY HOSP
Wiernik, Peter H.*, MONTE/M, *Leukemia, lymphoma*
Zalusky, Ralph, BIMC, *Anemias, lymphoma, leukemia*

INFECTIOUS DISEASES

Board: Subspecialty certificate in Infectious Disease, issued by the American Board of Internal Medicine.

Infectious-disease experts treat infections caused by bacteria, viruses, fungi, and parasites. The field includes preventive medicine, antibiotic therapy, tropical diseases, and sexually transmitted diseases. (See also "AIDS.")

Armstrong, Donald, M-SLOAN, *AIDS*
Brause, Barry, HSS
Chase, Randolph M. Jr., NYU, *Bacterial endocarditis, streptococcal infections*
Dieterich, Douglas, NYU, *AIDS, intestinal infections*
Gold, Jonathan, BX LEB, *Geriatrics*
Grant, Irene, BX LEB, *AIDS*
Gumprecht, Jeffrey P., M-SIN
Hammer, Glenn S., M-SIN, *AIDS*
Hart, Catherine C., NY HOSP, *Oncology, AIDS*
Hartman, Barry J., NY HOSP, *AIDS*
Hirschman, Shalom Z., M-SIN, *AIDS, hepatitis, viral disease, Lyme disease*
Meyers, Burt, M-SIN
Mildvan, Donna, BIMC, *AIDS*
Nash, Thomas W., NY HOSP, *AIDS*
Neu, Harold, C-P, *Antibiotic therapy*
Niebart, Eric, M-SIN, *AIDS*
Press, Robert A., NYU, *Surgical infections*
Rahal, James, BOOTH
Singer, Carol, LIJ, *Fungal infections, infections in compromised patients*
Soave, Rosemary, NY HOSP
Steigbigel, Neal H.*, MONTE/M
Tapper, Michael*, LENOX
Vieira, Jeffrey, LIC, *AIDS*
Wetherbee, Roger, NYU, *Hospital infections, AIDS*

INFERTILITY

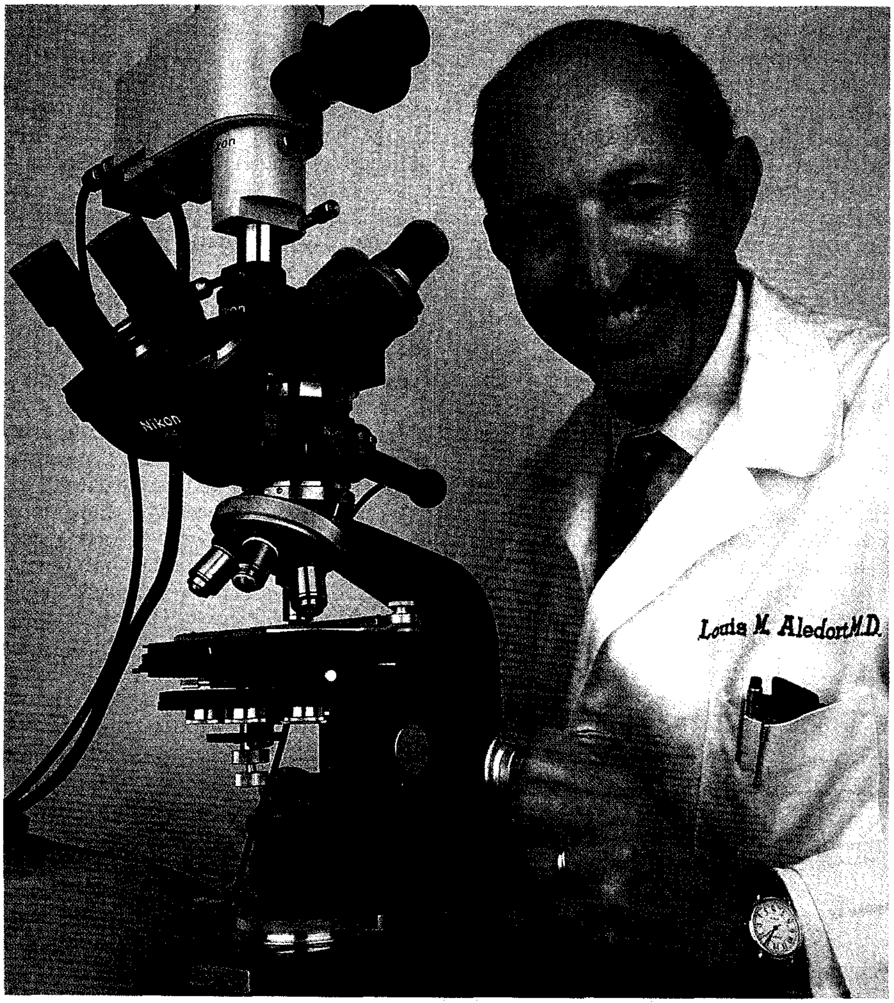
Board: None.

Specialists in diagnosing and treating infertility are often trained as obstetrician-gynecologists or as urologists. The American Board of Obstetrics and Gynecology offers a subspecialty certificate in Reproductive Endocrinology (female hormonal problems).

Grunfeld, Lawrence, M-SIN, *Assisted reproduction, tubal surgery*
Jewelewicz, Raphael, C-P, *Reproductive endocrinology*
Navot, Daniel, M-SIN, *In vitro fertilization, ovum donation, ovulation induction*
Quagliarello, John R., NYU, *In vitro fertilization, laser surgery, endoscopy*
Reyniak, Victor, M-SIN, *Tubal and reproductive surgery*
Rosenwaks, Zev, NY HOSP, *In vitro fertilization, reproductive endocrinology*
Schmidt, Cecelia, NYU, *In vitro fertilization*

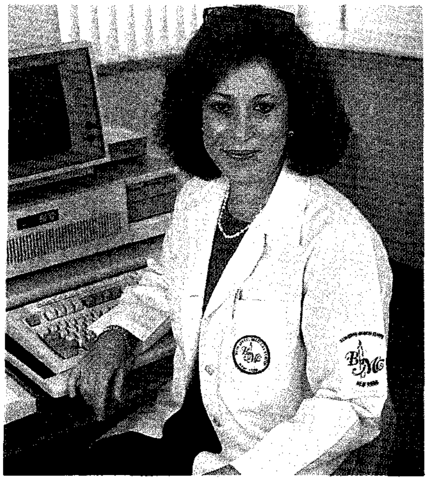
INTERNAL MEDICINE

Board: American Board of Internal



DR. LOUIS M. ALEDORT
The Mount Sinai Medical Center, HEMATOLOGY, ONCOLOGY

No human blood product is completely safe. Before surgery, patients should, if possible, store their own blood for use if it's needed. New Yorkers should know that blood centers in this city have always been in the forefront of testing and technology; they're very prudent. Blood donations from relatives and friends have not proved safer than ordinary donated blood.



DR. DONNA MILDVAN
Beth Israel Medical Center
INFECTIOUS DISEASES

Whether the disease is AIDS or something else, patients should igorously look for trials of experimental reatment when they can't tolerate the standard treatment for their illness, or when it's not clear what the best treatment is. But hey must be sure that all the options in the rial they enter are meaningful alternatives.

Medicine.

Many people have an internist as their primary-care physician. These specialists do not perform surgery; they are concerned with disease prevention and the treatment of common problems.

Anastos, Kathryn, BX LEB, *AIDS, pulmonology*
Bahr, Gerald*, LENOX, *Intensive care*
Charap, Mitchell H., NYU
Cohen, Ira, BIMC
Greenbaum, Dennis*, ST VIN, *Critical care*
Grieco, Anthony J.*, NYU
MacKenzie, C. Ronald, HSS, *Rheumatology*
Rackow, Eric*, ST VIN, *Critical care*
Schneier, Harvey, C-P
Sciales, John, BOOTH
Shah, Mahendra, BX LEB
Steinberg, Charles R., NY HOSP
Suozzi, William, M-SIN
Taylor, William C., NYU
Wagner, Ira, ST VIN, *Intensive care, geriatrics*
Weinerman, Stuart, NY HOSP, *Calcium disorders, osteoporosis*
Wikler, Norman, NYU
Yancovitz, Stanley, BIN, *Chemical dependency, AIDS*
Zeale, Peter, ST VIN

MEDICAL ONCOLOGY

Board: Subspecialty certificate of Medical Oncology, issued by the American Board of Internal Medicine.

These experts specialize in the treatment of cancer with drugs (chemotherapy). They often work with other cancer specialists, such as surgeons and radiation oncologists.

Basch, Avi, M-SIN
Blum, Ronald H., NYU, *Sarcoma*

which they are trained, skilled, and experienced. In New York State, hospitals must review doctors every two years.

What a doctor does in his or her private office is another matter. Although the vast majority of the profession restrict their practices to the field in which they have been trained, some bad apples attempt procedures beyond their skills.

BOARD CERTIFICATION

To become a board-certified specialist, a doctor must complete three to seven years' full-time training (an accredited residency) in a specialty and pass an examination set by the appropriate specialty board, a member board of the American Board of Medical Specialties (ABMS). Some boards also require that a doctor have experience in full-time practice of the specialty before the examination. Doctors in specialty training are called "residents" or are referred to as, for example, a "PGY-2," meaning they are in their second postgraduate year. (The first year of training used to be called an internship.)

Doctors who have completed their residency training but have not yet taken and passed their examinations ("boards") are sometimes referred to as board-eligible, although the ABMS discourages this practice, since a physician could spend a lifetime being board-eligible without ever taking the examination. Older physicians may have gone into practice before certain specialty boards were recognized and thus may not be board-certified.

Doctors who have passed their boards are referred to as "board-certified" in a given specialty, as a "diplomate" of a given board, as "boarded" in a given specialty, or as "having her boards in" a specialty. All these terms mean the same thing. Sometimes a doctor says he or she is a specialist in a certain field; the patient should ask whether the doctor is in fact board-certified in that specialty.

There are 23 specialties governed by 23 specialty boards. Doctors can take further training and examinations to qualify for one of 59 subspecialty certificates. In obstetrics and gynecology, for example, the subspecialties are gynecologic oncology (cancer), maternal and fetal medicine (high-risk pregnancy), reproductive endocrinology (infertility), and critical-care medicine (intensive care). Some specialties have similar subspecialties. For instance, hand surgery is a subspecialty of orthopedic surgery, plastic surgery, and surgery. A few superspecialists are "double-boarded": board-certified in both pediatrics and anesthesiology, for example.

There are no boards, and therefore no board-certified specialists, in some fields, such as AIDS. If you have a condition for which there is no board, then check to see that your doctor is board-certified in an appropriate related field. I wouldn't want a board-certified psychiatrist performing heart surgery on me, nor would I want a board-certified surgeon analyzing me.

Doctors know that well-informed patients look for board-certified physicians. And that's why there are so-called bogus boards—boards that are not members of the ABMS. Some are groups of doctors with a legitimate interest in a new specialty area. They may organize, establish training programs, run educational meetings, and eventually apply to the ABMS to become a new specialty. If you're in doubt about whether a board is a member of the ABMS, call 1-800-776-2378 to check.

The situation is particularly confusing in surgical procedures to improve one's appearance. There is no ABMS board in "cosmetic" surgery. Board-certified plastic surgeons are trained to do plastic and reconstructive surgery of the entire body, although some limit their practices. Board-certified otolaryngologists (ear, nose, and throat specialists) are trained in head and neck surgery, and some concentrate on cosmetic surgery. Board-certified ophthalmologists (eye specialists) are trained in plastic and reconstructive surgery of the eye and eyelid as well as other aspects of eye treatment; some may concentrate on plastic surgery of the eye area. Board-certified dermatologists may do some cosmetic procedures, such as hair transplants and dermabrasion (abrading the skin to remove or lessen scars). If you are interested in plastic, reconstructive, or cosmetic procedures, check that your doctor is trained and experienced in the procedures you want and has the appropriate board certification.

THE BEST DOCTORS IN NEW YORK

HOSPITAL AFFILIATION

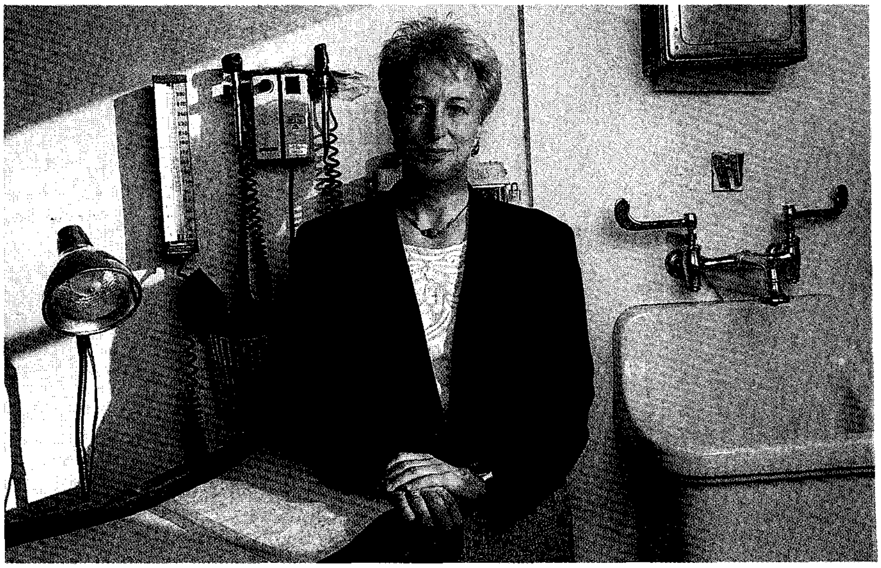
When they're weighing the credentials of a prospective physician, few people give enough consideration to hospital affiliation—a matter that may make a life-or-death difference if they develop a serious illness.

"Start with a general physician—a competent internist who can direct you to specialists if you need them," says Saul J. Farber, dean of New York University School of Medicine and provost of NYU Medical Center, who is celebrating his fiftieth year in practice. "The best stamp is being a faculty member at a major medical

Bosl, George J., M-SLOAN, *Head and neck tumors, testicular and genitourinary cancer*
Bruckner, Howard W., M-SIN, *Gastrointestinal, ovarian cancer*
Chachoua, Abraham, NYU, *AIDS, Kaposi's sarcoma, lymphoma, lung cancer*
Chahinian, Philippe, SL-R, *Lung tumors, mesothelioma*
Citron, Marc, LIJ, *Breast cancer*
Cohen, Seymour M., M-SIN, *Malignant melanomas, non-Hodgkin's lymphomas, breast, lung, colon cancers*
Greenspan, Ezra M., M-SIN, *Breast cancer, hematology, oncology*
Hochster, Howard S.*, NYU, *Brain, gastrointestinal tumors*
Holland, James F., M-SIN, *Breast cancer, leukemias, lymphomas*
Kaplan, Barry, BOOTH, *Head and neck cancer*
Marti, Jose Ramon, BKHC, *Head and neck surgery*
Mears, Gregory, C-P, *Leukemia, lymphoma*
Miotti, Angelica, BKHC
Morris, John C., M-SIN, *Colon, lung cancer*
Norton, Larry, M-SLOAN, *Breast cancer, gynecological cancer*
Rosenthal, C. Julian, SUNY, *Sarcomas, lung cancer*
Scher, Howard, M-SLOAN, *Genitourinary cancer*
Speyer, James L., NYU, *Breast, ovarian cancer*
Sung, Max, M-SIN, *Liver, gastrointestinal surgery*
Wernz, James C., NYU, *AIDS-related cancer*

Dr. VICKI SELTZER
Long Island Jewish Medical Center
GYNECOLOGIC ONCOLOGY

I can't imagine anything more gratifying than being a physician today. The advances that have occurred in medicine during the first two decades of my career have been remarkable. There is so much more that we physicians are able to offer our patients now, and exciting progress continues to be made daily.



DR. KATHRYN ANASTOS
Bronx-Lebanon Hospital Center, INTERNAL MEDICINE

Sometimes it is extraordinarily difficult to care for people such as mothers of small children who have a progressive, terminal disease like AIDS. I find the biggest reward in my work comes from the same factors that provide the emotional difficulty—a close relationship with my patients and sharing the struggle to help them remain alive and functioning well.

NEPHROLOGY

Board: Subspecialty certificate in Nephrology, issued by the American Board of Internal Medicine.

Nephrologists deal with disorders of the kidneys. They use dialysis to treat patients with kidney failure and work with surgeons in kidney transplantation.

Appel, Gerald, C-P*, *Lupus nephritis*
Baldwin, David S.*, NYU, *Glomerulonephritis, hypertension*
Bank, Norman, MONTE/M
Charytan, Chaim, BOOTH
Cheigh, Jhoong S., NY HOSP, *Kidney transplantation and dialysis*
Chou, Shyan-Yih, BRKDALE, *Kidney stones, pheochromocytoma*
Dave, Mahendraray, BX LEB
Del Monte, Mary, BKHC, *Chronic kidney failure*
Friedman, Eli, SUNY
Glabman, Sheldon, M-SIN
Kerpen, Howard, LIJ
Levin, Nathan, BIMC, *Hypertension*
Lief, Philip D., MONTE/M
Lowenstein, Jerome, NYU, *Hypertension*
Porush, Jerome G., BRKDALE, *Hypertension, chronic kidney failure*
Reiser, Ira W., BRKDALE, *Hypertension, elderly patients*
Spitalewitz, Samuel, BRKDALE, *Hypertension*
Stein, Richard M., M-SIN, *Renal vasculitis*
Winston, Jonathan, M-SIN, *Vasculitis, dialysis, lupus*

NEUROLOGY

Board: American Board of Psychiatry and Neurology.

Neurologists are concerned with disorders of the brain, spinal cord, and nerves, the muscles they control, and the blood vessels supplying them: pain, movement problems, strokes, headaches, and epilepsy.

Beric, Alexander, HJD, *Pain*
Blake, David, C-P, *Neuromuscular disease*
Braun, Carl, SL-R
Brin, Mitchell, C-P, *Movement disorders*
Caronna, John J., NY HOSP, *Stroke*
DeAngelis, Lisa M., NY HOSP, *Neuro-oncology*
Devinsky, Orrin, HJD, *Epilepsy*
Duarte, Robert, LIJ, *Pain, headache*
Fahn, Stanley, C-P, *Movement disorders, Parkinson's disease*
Fazzini, Enrico, NYU, *Parkinson's disease, movement disorders*
Fetell, Michael, C-P, *Neuro-oncology, brain tumors*
Fink, Matthew, C-P, *Intensive care*
Foley, Kathleen M., M-SLOAN, *Pain, neuro-oncology*
Gendelman, Seymour, M-SIN, *Seizures, Parkinson's disease, dementia*
Gizzi, Martin, M-SIN, *Dizziness, eye disorders, neuro-ophthalmology*
Goodgold, Albert L.*, NYU, *Multiple sclerosis*
Gordon, Mark, LIJ, *Headache, dementia, movement disorders,*
Hass, William*, NYU, *Stroke, cerebrovascular disease*
Kanner, Ronald,** LIJ, *Pain, neuro-oncology*
Kay, Arthur D., BRKDALE, *Alzheimer's disease, Parkinson's disease*
Labar, Douglas R., NY HOSP, *Epilepsy*
Luciano, Daniel, HJD, *Epilepsy*
Masdeu, Joseph,** ST VIN, *Gait disorders, dementia*
Mayeux, Richard, C-P, *Alzheimer's disease*
Miller, Aaron, MAI, *Multiple sclerosis*
Mohr, Jay P., C-P, *Stroke*

oros, **Daniel,** M-SIN
y, **Gershon,** LIJ, *Epilepsy*
dley, Timothy, C-P, *Epilepsy*
nn, Audrey, C-P,*/** *Neuromuscular diseases, myasthenia gravis*
tito, Frank, NY HOSP, *Lyme disease, multiple sclerosis*
um, Fred, NY HOSP, *Stroke, coma, dementia*
rtenoy, Russell K., M-SLOAN, *Pain*
sner, Jerome B., M-SLOAN, *Brain tumors, neuro-oncology*
sor, Stanley, C-P, *Epilepsy*
zzo, Frank A., M-SIN
wan, A. James, M-SIN, *Epilepsy, seizures*
wland, Lewis, C-P, *Neuromuscular disease, movement disorders*
ubinowitz, Herbert*, BIMC
udolph, Steven, M-SIN, *Neuro-ophthalmology*
nds, George, LIJ, *Headache*
haefer, John, NY HOSP, *Spinal neurology, epilepsy*
haul, Neil, LIJ, *Epilepsy*
haumberg, Herbert H., MONTE/M, *Peripheral neuropathies*
cheinberg, Labe, AE, *Multiple sclerosis*
hanzer, Stefan*, BIMC
hinnar, Schlomo, MONTE/M, *Epilepsy, pediatrics*
ivak, Mark A., M-SIN, *Myasthenia gravis, amyotrophic lateral sclerosis*
olomon, Seymour, MONTE/M, *Headache*
omasundaram, Mahendra*, SUNY, *Electroencephalography*
tacy, Charles B., M-SIN
werdlow, Michael L., MONTE/M, *Myasthenia gravis, neuromuscular disease*
sairis, Peter, HSS, *Spinal neurology*
uhrim, Stanley, M-SIN, *Stroke*
einberg, Harold J., NYU, *Neuromuscular disease*
einberger, Jesse, M-SIN, *Stroke, transient ischemic attacks*
ahr, Melvin, M-SIN, *Parkinson's disease, movement disorders*

EUROSURGERY

oard: American Board of Neurological urgery.

Neurosurgeons operate to treat problems f the brain, spinal cord, and nerves.

enjamin, Vallo, NYU, *Spinal surgery, skull-base tumors*
ruce, Jeffrey, C-P, *Skull-base tumors*
ecker, Robert, LIJ, *Epilepsy*
ogali, Michael, HJD, *Epilepsy, pain, movement disorders*
raser, Richard A.R., NY HOSP, *Epilepsy*
afar, Jafar J.*, NYU, *Cerebrovascular aneurysms*
Kantrowitz, Allen B., MONTE/M, *Acoustic neuroma, meningioma, pituitary surgery, skull-base tumors*
Kornblith, Paul L., MONTE/M, *Malignant brain tumors*
Levine, Mitchell E., BOOTH, *Microvascular neurosurgery*
Malis, Leonard, M-SIN, *Acoustic tumors, skull-base tumors*
McCormick, Paul,* C-P, *Spine stabilization*
Milhorat, Thomas*, SUNY, *Pediatric neurosurgery*
Murali, Raj, ST VIN
Patterson Jr., Russel H., NY HOSP, *Tumors*

school. And, of course, the chemistry between doctor and patient must be correct: Not every physician is right for every person."

Dr. David Skinner, president of New York Hospital, says, "A general internist should provide basic preventive medical advice, take your complaints seriously, and introduce you to the broad system of specialists. The importance of affiliation with a medical center is the backup—the resources and the knowledge of who the good specialists are."

"Choose a primary-care physician—an internist, a gynecologist, or a pediatrician—and a medical center concurrently," advises Dr. Michael Grieco, past president of the New York County Medical Society and chief of the division of allergy, clinical immunology, and infectious diseases at St. Luke's–Roosevelt Hospital Center. "Choose your primary-care physician in a hospital that's relatively convenient for you to get to. Select a medical center of substantial size—at least 500 beds—because that size provides the critical mass to support medical specialties. It's more efficient when referrals can be made within the hospital system. Records can be transferred easily, and doctors have already established a relationship with one another."

THE BEST DOCTORS IN NEW YORK

Hospital affiliation (or hospital admitting privileges or an appointment at a hospital) means that your doctor has the right to admit you to a particular hospital and treat you there. The doctor is usually called an "attending" or "voluntary" physician. Why does it make sense to choose a doctor affiliated with a teaching hospital—that is, one in which young doctors are trained? Because so many smart people are second-guessing your doctor and forcing him or her to keep up. "The patient benefits from the activity level of a medical school, its role in attracting the best and the brightest, and from the 24-hour-a-day availability of sophisticated medical care," says Dr. Harold Dick, chief medical officer of the Presbyterian Hospital.

Another benefit for the patient: At most teaching hospitals, the privilege of being an attending physician means a commitment to teaching and, therefore, staying abreast of the field. At NYU, for example, an attending physician must commit five to seven mornings a week for three months of the year to teaching medical students and residents. "The best way to learn medicine is to teach it," says Dean Farber. "You learn the advances in basic science as they relate to medicine. There's no compensation for this. Physicians earn their living through their private practice."

"Regionalization of care through ties between medical schools and smaller hospitals means patients have better access to sophisticated medicine," says Dr. John W. Rowe, president of the Mount Sinai Medical Center.

Even if you're never admitted to the hospital, the medical center with which your doctor is allied performs an important job for you in checking his or her credentials. "The New York State Department of Health requires that every two years we write to every hospital at which one of our doctors has an appointment and check whether they know of any malpractice, disciplinary action, or cause for concern," says Robert Newman, president of Beth Israel Medical Center. Anything that adversely affects a doctor's qualification to practice must be reported to the State Health Department.

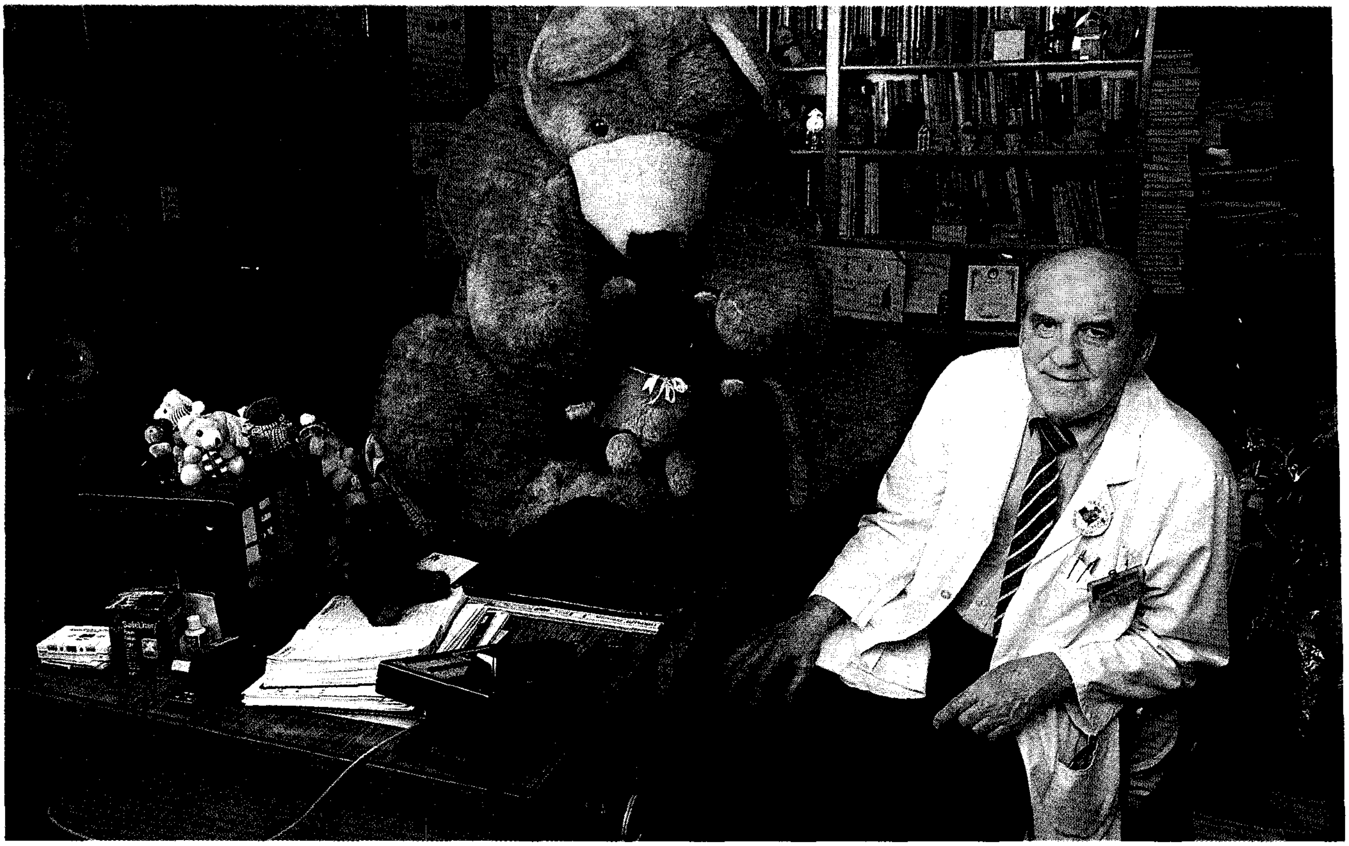
Hospitals are now required to check doctors' credentials with the new National Practitioner Data Bank and to report changes in a doctor's status—if his hospital privileges have been withdrawn, for instance. The data bank also gets reports of payments made by or on behalf of doctors in malpractice cases. The aim of this registry is to prevent doctors from moving from State A to State B to avoid disclosure of problems or professional misconduct. The information is available only to state licensing authorities, hospitals and other health-care facilities, and professional societies.

"Ideally, every state would have a central information bank, a directory where consumers could find out about doctors' education and qualifications, office hours and facilities, years in practice, languages spoken . . . and about how well they do in treating a given problem and whether they've been disciplined," says Arthur A. Levin, director of the Center for Medical Consumers.

KEEPING UP TO DATE

TIME WAS, BOARD CERTIFICATION was for life. Now it's becoming more like a driver's license, requiring renewal at periodic intervals and requiring that the holder demonstrate continued competence. Recertification began with the American Academy of Family Physicians. Now, 17 of the 23 specialty boards have adopted a policy of recertification every seven to ten years for new members, since they cannot make the rules retroactive.

Recertification makes good sense. What a doctor gains by experience, he or she loses by obsolescence. A recent survey published in the August 28, 1991, issue of



DR. HUGH BARBER
Lenox Hill Hospital, OBSTETRICS AND GYNECOLOGY

I like bedside teaching best; it is what medicine is all about. The great advantage of having a house staff is that they challenge you; you must keep up on all aspects of a specialty. As to second opinions—medicine is so often an art, not totally a science, that patients who must undergo invasive procedures should be encouraged to get a second opinion.

Post, Kalmon, M-SIN, *Pituitary and acoustic tumors, skull-base tumors, spinal surgery*
Quest, Donald O., C-P, *Carotid-artery disease, cerebrovascular surgery*
Ransohoff, Joseph, NYU, *Brain tumors*
Sachdev, Ved P., M-SIN, *Spine*
Sisti, Michael, C-P*/**, *Malignant brain tumors, radiosurgery*
Solomon, Robert, C-P, *Cerebral aneurysms*
Stein, Bennett, C-P*, *Arteriovenous malformations, spinal-cord tumors*
Sundaresan, Narayan, M-SIN, *Spinal tumors*

NUCLEAR MEDICINE

Board: American Board of Nuclear Medicine.

These specialists diagnose and treat patients or work in a lab. Using radioactive substances given orally or injected, they test heart or liver function, do bone scans, treat thyroid disorders.

DePuey, E. Gordon, SL-R, *Nuclear cardiology*
Fawwaz, Rashid, C-P*/**, *Thyroid disorders*
Greenspan Robin,*/** C-P
Van Heertum, Ronald, ST VIN

OBSTETRICS & GYNECOLOGY (GENERAL)

Board: American Board of Obstetrics and Gynecology.

For many women, obstetrician-gynecologists are primary-care physicians as well as providers of care during pregnancy and childbirth. They also treat disorders of the female reproductive system. Subspecialties include Gynecologic Oncology (cancer), Maternal-Fetal Medicine (high-risk pregnancy), Reproductive Endocrinology (infertility), and Critical-Care Medicine.

Antoine, Clarel, NYU, *High-risk pregnancy*
Barber, Hugh, LENOX, *Gynecologic oncology*
Baxi, Laxmi, C-P, *Obstetrics, perinatology, diabetes in pregnancy*
Berkowitz, Richard L., M-SIN, *High-risk pregnancy, prenatal diagnosis*
Brodman, Michael L., M-SIN
Cabbad, Michael, BKHC, *Perinatology*
Cherry, Sheldon H., M-SIN
Chervenak, Frank A., NY HOSP, *High-risk pregnancy, ultrasound*
Diamond, Sharon, M-SIN, *Gynecology only*
Edersheim, Terri, NY HOSP, *High-risk pregnancy*
Finley, Maria, BOOTH
Fleischer, Adiel*/,** LIJ, *High-risk pregnancy*
Fox, Harold, C-P, *High-risk pregnancy*
Goldstein, Steven R., NYU, *High-risk pregnancy, ultrasound*
Jaffin, Herbert, M-SIN
Kase, Nathan, M-SIN, *Endocrinology, menopause*
Kelly, Amalia, C-P, *Infertility, operative laparoscopy*
Krumholz, Burton, LIJ, *Laser surgery, cervical dysplasia*
Ledger, William, NY HOSP
Lustig, Ilana D., NYU, *High-risk pregnancy*
Lynch, Lauren, M-SIN, *High-risk pregnancy, chorionic-villus biopsy*
Mandeville, Edgar, BOOTH
Markoff, Gary R., NYU, *Incontinence*
Moss, Richard D., M-SIN
Mukherjee, Trishit, LENOX, *Endocrinology, infertility*
Nachtigall, Lila*/,** NYU, *Menopause*
Ordorica, Steven, NYU, *High-risk pregnancy*
Porges, Robert F., NYU, *Pelvic surgery*
Silverman, Frank*, NYU, *High-risk pregnancy, diabetes*
Snyder, Jon R., NYU, *High-risk pregnancy*
Sperling, Rhoda, M-SIN, *Infectious diseases*
Young, Bruce K., NYU, *High-risk pregnancy*

(GYNECOLOGIC ONCOLOGY)

Board: Subspecialty certificate in Gynecologic Oncology, issued by the American Board of Obstetrics and Gynecology.

These doctors specialize in cancer.

Boyce, John, SUNY
Calame, Richard, BRKDALE
Cohen, Carmel J., M-SIN, *Ovarian cancer*

ottino, Peter R., M-SIN, *Cervical cancer*
oskins, William J., M-SLOAN
nes, Walter B., M-SLOAN
ltzer, Vicki, LIJ
nith, Daniel, C-P
allach, Robert, NYU

PHTHALMOLOGY

oard: American Board of Ophthalmology. Ophthalmologists diagnose and treat sorders and injuries of the eye, its nerves, uscles, and surrounding structures. They se drugs, perform surgery, and prescribe asses or contact lenses.

bramson, David, NY HOSP, *Retinal tumors*
sbell, Penny A., M-SIN, *Cornea, refractive surgery*
ehrens, Myles, C-P, *Neuro-ophthalmology*
erke, Stanley, LIJ, *Glaucoma*
est, Milton, LENOX, *Glaucoma*
rodie, Scott E., M-SIN, *Medical retina*
urde, Ronald M., MONTE/M, *Neuro-ophthalmology*
uxton, Jorge N., NY EYE, *Cornea*
arr, Ronald, NYU, *Medical retina, retinitis pigmentosa, electrophysiological evaluation*
hang, Stanley, NY HOSP, *Retina, vitreous surgery*
oleman, D. Jackson, NY HOSP, *Retina, vitreous, ultrasound, tumors, trauma*
'Amico, Robert, ST VIN, *Cornea*
ella Rocca, Robert, NY EYE, *Plastic surgery*
odick, Jack, MEET, *Cataract surgery*
olan, Rory, BKHC, *Glaucoma*
onn, Anthony, C-P, *Cataract surgery, retina*
raga, Aspasia, MEET, *Cornea, external diseases*
llsworth, Robert M., NY HOSP, *Eye tumors, retinoblastoma*

DR. ROBERT RITCH
The New York Eye and Ear Infirmary,
OPHTHALMOLOGY

Ninety percent of people who are blind because of glaucoma don't have to be. Of our 800 new patients each year, we lose only four or five to blindness. We've divided glaucoma up into 50 diseases, and we tailor-make the treatment for the patient, using combinations of medicines. It's important to be optimistic about glaucoma.

THE BEST DOCTORS IN NEW YORK

the *Journal of the American Medical Association* showed that internists' knowledge declined sharply within five to fifteen years of certification.

Like specialists in any other field, doctors want to stay in touch with their colleagues and learn what's new. That's why there are hundreds of specialty societies in medicine, such as the American College of Physicians (specialists in internal medicine), the American College of Surgeons, the American Academy of Family Physicians, and the American College of Obstetricians and Gynecologists. These groups usually hold annual and regional meetings, publish scientific journals, and offer continuing-education courses.

Many specialty societies accept a board-eligible physician as a member. Some societies have a higher category, called fellowship, which indicates that the doctor is board-certified and has demonstrated professional accomplishment and scholarship.

Usually, membership or fellowship in such a professional society indicates a desire to keep up with the field professionally. Being a fellow is a mark of distinction. However, among these hundreds of societies, some are more rigorous than others.

THE HUMAN FACTORS: AGE, SEX, PERSONALITY

AGE, SEX, AND POINT OF VIEW are also relevant considerations in choosing a doctor. Some women feel more comfortable with a female gynecologist; some people prefer an older doctor, while others would rather be treated by someone their own age. If you're looking for a pediatrician, you may want to choose a physician who won't retire in five years. If you have philosophical or religious views about the right to die, abortion, termination of life support, and the like, you may want a doctor who agrees with you. "When I'm referred to a new doctor by a nurse or a physician, I like to meet the doctor first to see whether we're compatible," says Martha Orr, R.N., executive director of the New York State Nurses Association.

Personality counts, of course—probably more for a pediatrician or gynecologist than for a neurosurgeon. One doctor nominated a physician for our survey, noting that he was very good—"but he has a terrible personality." And when a *New York* staffer spotted the name of one doctor, she groaned, "Maybe he's an expert, but he's obnoxious!"

Dr. Spencer Foreman, president of Montefiore Medical Center, acknowledges that "good doctors are harder to find than medical experts. In addition to the expected level of skill, a good doctor has qualities of compassion, caring, interest, concern, honesty, integrity, and respect for patients as people, no matter what their walk of life."

HOW THESE ARTICLES WERE RESEARCHED

EVERY MAJOR MEDICAL CENTER in the city cooperated with *New York* as the magazine sought to identify the top doctors among the nearly 24,000 who practice in the city. Five thousand questionnaires were distributed to leading physicians in more than 40 specialty areas: department chairmen, division chiefs, or section heads—people who know the experts in their own department, their own hospital—and uptown, downtown, and crosstown. These physicians were asked to answer the questions themselves—and they did, mostly in their own handwriting.

The respondents were promised confidentiality. They returned the questionnaires directly to me at *New York* Magazine without showing them to anyone at their own institution unless they chose to do so. *New York* did not disclose the doctors' responses to their own institutions or to other doctors or institutions.

We asked the respondents to name skilled, caring physicians in their own department to whom they would go or to whom they would send a family member, and to indicate a physician's special interest, if applicable (e.g., not just cardiology but congestive heart failure). Then they were asked to name outstanding physicians in their specialty at other New York City medical centers. We also asked them to list physicians in other specialties to whom they referred patients.

We stressed that we wanted to include both the internationally known expert and, say, the caring pediatrician in the reader's own neighborhood, and as many younger physicians as possible. We got an astonishing and gratifying response—a phenomenal response, by direct-mail standards. Nearly 800 physicians—16 percent of those who received our forms—took the time to complete them. They sent us nearly 11,000 nominations.

This information, entered into a data base, was sorted out by specialty. Then we checked the nominations for accuracy, making sure that each physician is board-certified, is currently affiliated with the hospital named, and is not listed in *Questionable Doctors,* a Public Citizen Health Research Group Report, dated May 1991,

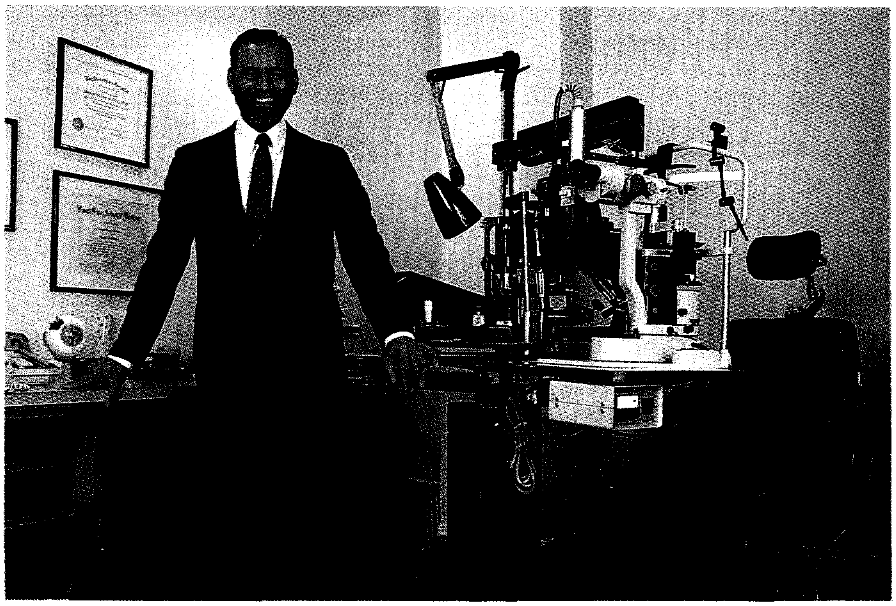
Fastenberg, David, LIJ, *Retinal, vitreous surgery*
Fisher, Yale, MEET, *Retinal, vitreous surgery, ultrasound*
Fleischman, Jay A., MONTE/M, *Diabetic retinopathy, retinal and vitreous surgery*
Forbes, Max*, C-P, *Glaucoma*
Fox, Martin J., LIJ, *Cornea*
Freedman, Jeffrey, KNGSBRK, *Glaucoma, cornea*
Friedman, Alan, LENOX, *Uveitis, tumors*
Fuchs, Wayne S., M-SIN, *Retinal surgery*
Garber, Perry, LIJ, *Eye plastic surgery*
Guillory, Samuel L., M-SIN, *Cataract*
Haight, David, MEET, *Cornea, refractive surgery*
Harrison, Raymond, MEET, *Glaucoma*
Hersh, Peter, BX LEB, *Corneal surgery*
Hornblass, Albert, LENOX, *Cosmetic eye surgery*
Kupersmith, Mark, NY EYE, *Neuro-ophthalmology*
Lieberman, Theodore W., M-SIN, *Neuro-ophthalmology, cataract*
Lisman, Richard, MEET, *Plastic surgery*
Luntz, Maurice H., M-SIN, *Glaucoma*
MacKool, Richard, NY EYE, *Cataract, vitreal disease*
Mandelbaum, Sidney, LIJ, *Cornea, retinal disease*
Mayers, Martin, MONTE/M, *Cornea, uveitis*
Medow, Norman, MEET
Mindel, Joel S., M-SIN, *Neuro-ophthalmology*
Muldoon, Thomas O., NY EYE, *Retina, vitreous*
Nadel, Alfred, LENOX, *Pediatric, strabismus*
Newton, James, SL-R, *Retina*
Newton, Michael, MEET, *Cornea*
Obstbaum, Stephen, MEET, *Cataract*
Odel, Jeffrey, C-P, *Neuro-ophthalmology*
Paton, David, CAMC, *Cataract, corneal surgery*
Pearlstein, Eric, LIJ, *Cornea*
Podos, Steven, M-SIN, *Glaucoma*
Poole, Thomas, MEET, *Retina*
Reich, Raymond, KNGSBRK, *Plastic surgery*
Ritch, Robert, NY EYE, *Glaucoma*
Roberts, Calvin W., NY HOSP, *Cataract, refractive surgery, corneal transplants*
Rosen, David*, LIJ, *Medical retina*
Schneider, Howard J., M-SIN
Schultz, Jeffrey S., MONTE/M, *Glaucoma*
Schutz, James, MEET, *Retinal Surgery*
Schutz, Sigmund, MEET
Schwartz, Peter, LIJ, *Retinal surgery*
Shakin, Jeffrey, LIJ, *Retinal, vitreous surgery*
Shulman, Julius, M-SIN, *Cataract*
Slamovits, Thomas L.*, MONTE/M, *Neuro-ophthalmology*
Slavin, Michael, LIJ, *Neuro-ophthalmology*
Smith, Edward, SUNY, *Neuro-ophthalmology*
Speaker, Mark, NY EYE, *Cornea*
Starr, Michael, LENOX, *Cornea, infections*
Troutman, Richard, SUNY, *Corneal transplants, keratoplasty*
Udell, Ira, LIJ, *Cornea, cataract*
Walsh, Joseph, NY EYE, *Medical retina*
Weintraub, Joel, LIJ, *Uveitis*
Weissman, Scott, NY EYE, *Uveitis, eye immunology*
Wolintz, Arthur, KNGSBRK, *Neuro-ophthalmology*
Yagoda, Arnold, LENOX, *Retina*
Yannuzzi, Lawrence, MEET, *Medical retina, macula, retina laser*
Zinn, Keith, LENOX, *Retinal surgery*

ORTHOPEDICS

Board: American Board of Orthopaedic Surgery

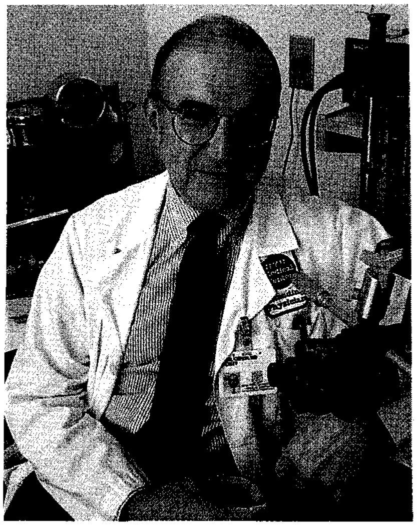
Orthopedists deal with muscle and bone injuries and problems, including tumors, infections, and degenerative arthritic changes. They perform surgery or prescribe exercises or drugs. Some get a subspecialty certificate in Sports Medicine.

Altchek, David, HSS, *Sports medicine*
Berson, Burton L., M-SIN, *Sports medicine, arthroscopic surgery*
Bigliani, Louis, C-P, *Sports medicine, shoulder*
Bochner, Richard, LIJ, *Sports medicine, arthroscopy, joint replacement*
Boland, Patrick, ST VIN, *Bone tumors*
Bronson, Michael, LENOX, *Hip and knee replacement*
Cammisa, Frank, HSS, *Spinal surgery*
Casden, Andrew M., M-SIN, *Spine*
Cornell, Charles, HSS, *Trauma*
Dick, Harold, C-P, *Tumors, pediatric orthopedics, trauma*
Einhorn, Thomas A., M-SIN, *Metabolic bone disease, osteoporosis*
Farcy, Jean-Pierre, C-P, *Spinal surgery*
Figgie, Mark, HSS, *Joint replacement, elbow, arthritis surgery*
Flatow, Evan, C-P, *Sports medicine, shoulder*
Gilbert, Marvin S., M-SIN, *Hemophilia orthopedics, joint replacement*
Glashow, Jonathan, LENOX, *Sports medicine, shoulder*
Grant, Alfred, HJD, *Neuromuscular disorders*
Habermann, Edward T., MONTE/M, *Bone tumors, joint reconstruction*
Hamilton, William, SL-R, *Dance medicine, surgery of foot, ankle, and knee*
Healey, John, HSS, *Bone tumors*
Hershman, Elliott, LENOX, *Sports medicine, arthroscopy, knee surgery*
Hoppenfeld, Stanley, AE, *Scoliosis surgery*
Inglis, Allan E., BIN, *Joint replacement, elbow, arthritis surgery*
Insall, John, BIN, *Sports medicine, knee surgery*
Insler, Harvey, BX LEB, *Joint replacement*
Jaffe, Frederick, HJD, *Arthritis surgery, hip and knee replacement*
Jaffe, William, HJD, *Arthritis surgery, hip and knee replacement*
Kelly, Michael, BIN, *Sports medicine, knee replacement*
Lane, Joseph, HSS, *Bone tumors, metabolic bone disease*
Levine, David B., HSS, *Scoliosis*
Levy, Roger N., M-SIN, *Joint replacement*
Lewis, Michael, M-SIN, *Bone tumors*
Melone, Charles P. Jr., NYU *Hand surgery*
Mendoza, Francis, LENOX, *Sports medicine, shoulder, elbow*
Minkoff, Jeffrey, NYU, *Sports medicine, knee and shoulder surgery*
Neuwirth, Michael, HJD, *Spinal surgery*
Nicholas, James, LENOX, *Sports medicine*
Nisonson, Barton, LENOX, *Sports medicine, arthroscopy, knee*
O'Brien, Stephen, HSS, *Sports medicine*
O'Leary, Patrick, LENOX, *Spinal surgery*
Present, David, HJD, *Bone tumors*
Ranawat, Chitranjan, HSS, *Joint replacement, hip and knee, arthritis surgery*
Rosenthal, Ronald, LIJ
Salvati, Eduardo, HSS, *Hip replacement, arthritis surgery*
Scott, W. Norman, BIN, *Surgery, sports medicine*
Sculco, Thomas, HSS, *Arthritis surgery*



Dr. SAMUEL L. GUILLORY
The Mount Sinai Medical Center, OPHTHALMOLOGY

Today, we do cataract extractions, correction of cross-eyes in children, even corneal transplants, on an outpatient basis. In the past, patients would be in the hospital for several days for these procedures. Ambulatory surgery is good for most people, but older patients with other medical problems may be better off monitored overnight in the hospital.



DR. NOEL L. COHEN
New York University Medical Center,
OTOLARYNGOLOGY

he multichannel cochlear implant, an electronic device implanted in the inner r of profoundly deaf patients, can restore me degree of hearing in virtually all tients who receive it. The surgery has mplications and risks, but they're minimal. plants have been very successful in adults d even in children as young as two.

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erry, Herbert S., M-SIN
arren, Russell, HSS, *Sports medicine, shoulder, knee*
augh, Theodore J.L.*, NYU, *Joint replacement*
einer, Lon S., M-SIN, *Sports medicine, pediatric orthopedics*
ickiewicz, Thomas, HSS, *Sports medicine*
ilson, Phillip J., HSS, *Hip replacement*
indsor, Russell, HSS, *Knee replacement*
ickel, Robert, SL-R, *Fractures, trauma*
uckerman, Joseph, HJD, *Shoulder, geriatric orthopedic surgery*

RTHOPEDICS, FOOT SURGERY

hompson, Francesca, SL-R
aller, John F., M-SIN

TOLARYNGOLOGY

oard: American Board of Otolaryngology.

These specialists deal with problems volving the ears, nose, mouth, jaws, and roat, including speech, hearing, taste, and mell disorders. They do head and neck urgery for diseases or injuries.

bramson, Allan, LIJ, *Larynx, cancer, pediatrics*
iller, Hugh F., M-SIN, *Head and neck surgery, cancer*
laugrund, Stanley, NY HOSP, *Head and neck surgery, voice and sinus problems*
litzer, Andrew, C-P, *Sinus and voice problems, head and neck cancer*
rookler, Kenneth, LENOX, *Balance problems, ear*
armical, Neville, SL-R
howdhury, Khalid, MONTE/M, *Maxillofacial surgery*

that lists doctors subjected to disciplinary actions by state licensing bodies.

Then the 11,000 nominations were winnowed down to those who had been listed at least three times. And that gave us our top-doctors list—1,085 physicians. The listing has been separated into adult and pediatric specialties. "The biology of children is different; their reactions to illness are different than adults'. Don't view anyone as a pediatric specialist unless he or she does only that," says Dr. Philip Lanzkowsky, chairman of the department of pediatrics at Schneider Children's Hospital at Long Island Jewish Medical Center.

Physicians are listed by the hospital with which they are affiliated; some may also be affiliated with another hospital.

Yes, we know this list will be controversial. For one thing, doctors resent any layman's attempt to make judgments about their skills. (On that score, we have no fear of criticism: The doctors who made this list were considered eminently qualified *by their peers.*)

For another thing, we recognize that in any field, even a narrow one, there is rarely one "best" doctor; in a city like New York, there are usually at least four or five particularly expert ones. *New York* promised not to rank the doctors on this list, and we have not attempted to judge which of the doctors in any specialty is the "best."

And though this list is more than ten times as long as the list we published a decade ago, which contained 97 doctors' names, it is not as long or as detailed as we would like. We wish we had received more nominations of physicians from the medium-sized and community hospitals, more younger physicians, and more physicians in the outer boroughs (not a single doctor from Staten Island made our list!). Since doctors from some institutions responded more eagerly than others, the list is probably skewed toward larger medical centers.

And, of course, this process can be accused of being a popularity contest. My only response is that my study of the questionnaires showed that most doctors took the task seriously and were honest in listing the names of colleagues—not only in their own hospitals—whom they respected.

One sign that these are competitive times in medicine: A doctor said he would not list the names of good physicians in New York because he wasn't going to give out the names of the competition. (He didn't mind listing good doctors out of town.) At least one wife nominated her husband, and at least one husband nominated his wife. Most doctors felt that this was no time for modesty, and did not hesitate to name themselves (only two doctors called me and asked if it was okay to do so). Indeed, several doctors nominated no one else but themselves.

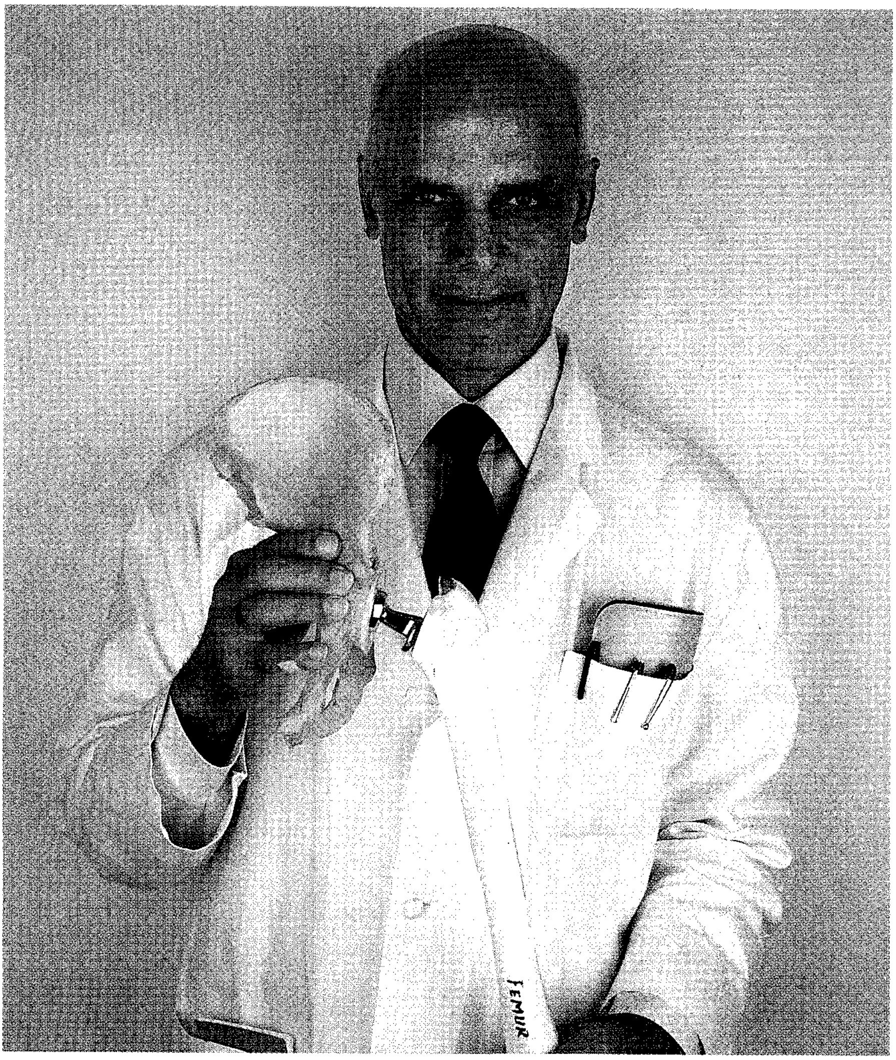
In preparing these articles, I received the cooperation of the Associated Medical Schools of New York (including the deans of New York's medical schools: Albert Einstein College of Medicine, Columbia University College of Physicians and Surgeons, Cornell University Medical College, City University of New York Medical School, The Mount Sinai School of Medicine, New York Medical College, New York University School of Medicine, and the State University of New York Health Science Center at Brooklyn), the Greater New York Hospital Association (which represents 127 hospitals and other health-care facilities in the metropolitan area), the United Hospital Fund of New York, New York City Health and Hospitals Corporation, the New York State Department of Health, the Health Care Public Relations and Marketing Society, the Joint Commission on the Accreditation of Health-Care Organizations, the American Board of Medical Specialties, the New York County Medical Society, the Center for Medical Consumers, and the city's major medical centers.

The help of these health-care leaders was immensely valuable in the preparation of these articles, but, of course, that cooperation does not mean that the people who helped me endorse these articles.

THE BEST DOCTORS IN NEW YORK

WHO'S MISSING FROM THE LIST

Many excellent doctors are not on this list, including the internist who may well have saved my husband's life by ordering a newly available test, and a whole lot of well-qualified, caring physicians affiliated with good hospitals. They're not department heads, they don't publish a lot, but they do a good job of caring for patients—and they care about patients. Some are younger doctors still building a practice and a name. Some are family practitioners; I'll tell you how to find them in Part III. Others are middle-aged physicians who don't want to be in the rat race. These are just the physicians readers may be referred to when they call the office of the "great doctor" and are told he or she is on a lecture tour but can refer patients to an associate. And many of them are the physicians whom patients can find by using the guidelines in Part III of this article. ■



DR. CHITRANJAN RANAWAT
The Hospital for Special Surgery,
ORTHOPEDICS

When patients do not respond to conservative management—when they have advanced arthritis of the hip, knee, or any other joint that causes disabling pain or limitation of such functions as walking or the activities of daily living—they should consider total joint replacement. This is particularly true when, as in rheumatoid arthritis, multiple joints are affected.

Cohen, Alan, MONTE/M, *Nose problems*
Cohen, Noel L.*, NYU, *Hearing and balance problems, nerve tumors, ear surgery*
Conley, John, ST VIN, *Head and neck tumors*
DeVries, Egbert J., MONTE/M, *Head and neck tumors*
Eberle, Robert, ST VIN, *Head and neck surgery*
Feghali, Joseph G., MONTE/M, *Neurologic ear problems, skull-base surgery*
Hoffman, Ronald A., NYU
Ingerman, Milton, MEET, *Ear*
Keen, Monte, C-P, *Facial plastic and reconstructive surgery*
Kimmelman, Charles, NY EYE, *Sinus surgery, smell disorders*
Komisar, Arnold, NY HOSP, *Maxillofacial trauma*
Krespi, Yosef, SL-R, *Head and neck surgery*
Lawson, William, M-SIN, *Sinus surgery, facial cosmetic surgery*
Linstrom, Christopher, NY EYE, *Ear surgery*
Mehta, Dinesh C., MONTE/M, *Sinus surgery*
Parisier, Simon, MEET, *Ear surgery, deafness*
Pastorek, Norman J., NY HOSP, *Facial plastic surgery*
Persky, Mark S., NYU, *Head and neck surgery*
Rozycki, Danuta L., MONTE/M, *Apnea*
Rubin, John S., MONTE/M, *Voice problems*
Savetsky, Lawrence, C-P
Schley, W. Shain, NY HOSP, *Snoring*
Schneider, Kenneth L., NYU, *Head and neck surgery*
Shikowitz, Mark, LIJ, *Facial cosmetic surgery*
Spiro, Ronald H., M-SLOAN, *Head and neck surgery*
Stingle, Walter, SL-R
Strong, Elliot W., M-SLOAN, *Head and neck surgery*
Urken, Mark, M-SIN, *Head and neck surgery, reconstructive surgery, microsurgery*
Wazen, Jack, C-P, *Hearing and balance, dizziness, vertigo, ear surgery*

PLASTIC & RECONSTRUCTIVE SURGERY

Board: American Board of Plastic Surgery.

Plastic surgeons are trained in cosmetic and reconstructive procedures of the whole body. They repair congenital defects, injuries, burns, or rebuild structures after cancer surgery.

Antell, Darrick, SL-R, *Reconstructive face and jaw surgery, breast reconstruction*
Aston, Sherrell, NYU, *Facial cosmetic surgery*
Baker, Daniel, MEET, *Facial cosmetic surgery*
Casson, Phillip, NY EYE, *Cosmetic breast surgery, hemangiomas, tumors*
Colen, Steven, NY EYE, *Cosmetic and reconstructive breast surgery*
Foster, Craig, MEET, *Reconstructive and cosmetic facial surgery*
Hidalgo, David A., M-SLOAN, *Reconstructive surgery of breast, head, and neck*
Hoffman, Lloyd, NY HOSP, *Reconstructive and cosmetic facial surgery, hand surgery*
Hoffman, Saul, BIMC
Hogan, V. Michael, MEET, *Facial cosmetic surgery*
Hugo, Norman, C-P, *Cosmetic surgery, breast reconstruction*
Jelks, Glenn W., NY EYE, *Cosmetic and reconstructive eye surgery*
LaTrenta, Gregory, NY HOSP, *Cleft lip and palate*
Loree, Thomas, SL-R, *Microsurgery, breast reconstruction*
McCarthy, Joseph, NYU, *Facial reconstruction, cosmetic facial surgery*
Nolan, William, MEET, *Hand surgery*
Reed, Lawrence, BIN, *Reconstructive surgery*
Rees, Thomas, MEET, *Cosmetic facial surgery*
Rogers, Blair O., MEET, *Cosmetic facial surgery*
Silver, Lester, BIMC, *Pediatric, laser surgery*
Strauch, Berish, MONTE/M, *Microsurgery, cosmetic and reconstructive breast surgery, hand surgery*
Tabbal, Nicolas, MEET, *Cosmetic facial surgery*
Weinberg, Hubert, M-SIN, *Microsurgery*
Wood-Smith, Donald, NY EYE, *Cosmetic facial surgery, cleft-lip and-palate surgery*

PSYCHIATRY

Board: American Board of Psychiatry and Neurology.

Psychiatrists diagnose and treat mental, addictive, and emotional problems. They may undergo further training in psychoanalysis or drug treatment.

Arlow, Jacob A.*, NYU, *Personality disorders, psychoanalysis*
Cancro, Robert*, NYU, *Schizophrenia*
Cohen, Neal L., M-SIN, *Community psychoanalysis*
Cooper, Arnold M., NY HOSP, *Psychoanalysis*
Davis, Kenneth L., M-SIN, *Alzheimer's disease, dementia, schizophrenia*

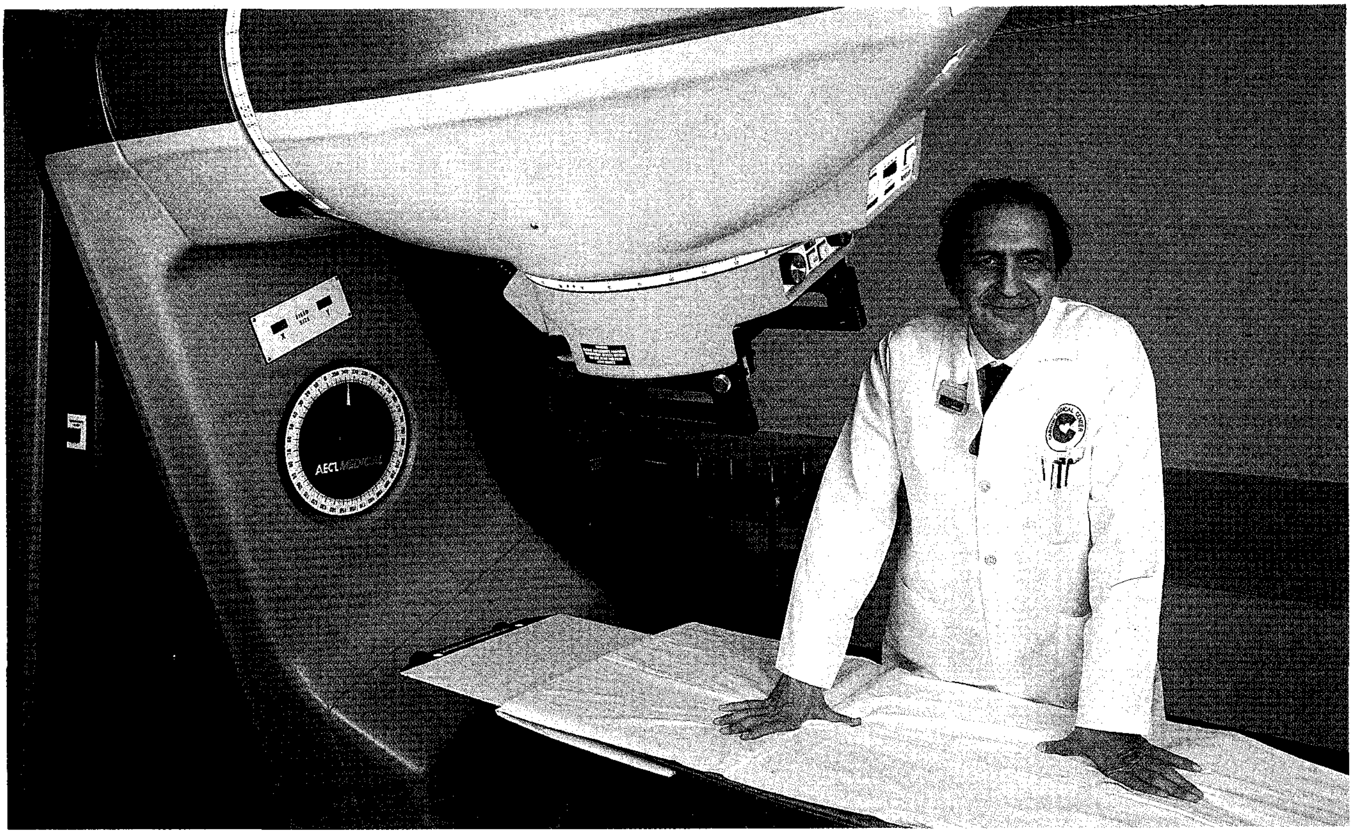
rosch, William A., NY HOSP, *Substance abuse*
alanter, Marc*, NYU, *Substance abuse*
lassman, Alexander*/**, C-P, *Depression, psychopharmacology*
oldman, Neil S., ST VIN, *Alcoholism, substance abuse*
orman, Jack**, C-P, *Panic, anxiety, psychopharmacology*
reenwald, Blaine, LIJ, *Geriatrics*
eller, Stanley, SL-R
ahn, David, C-P, *Bipolar disorder, affective illness*
ane, John, LIJ, *Schizophrenia, geriatrics, psychopharmacology*
aplan, Helen Singer, NY HOSP, *Sex therapy*
ass, Frederic, C-P, *Character pathology, personality disorders*
ennedy, Gary J., MONTE/M, *Geriatric psychiatry*
ernberg, Otto, NY HOSP, *Borderline-personality disorders, psychoanalysis*
Klein, Donald**, C-P, *Psychopharmacology, anxiety, depression*
Kocsis, James H., NY HOSP, *Affective disorders*
Lieberman, Jeffrey, LIJ, *Tardive dyskinesia, geriatrics, psychopharmacology*
Liebowitz, Michael, C-P, *Anxiety, panic disorders, depression*
MacKinnon, Roger A., C-P
McGowan, James, SL-R, *Substance abuse*
McGrath, Patrick, C-P
Michels, Robert, NY HOSP, *Psychoanalysis*
Millman, Robert B., NY HOSP, *Substance abuse*
Nathanson, Mark*, ST VIN, *Geriatrics*
O'Connell, Ralph**, ST VIN
Oldham, John, C-P, *Personality disorders*
Opler, Lewis*, C-P, *Schizophrenia*
Person, Ethel, C-P, *Psychoanalysis*
Porder, Michael, M-SIN, *Psychoanalysis*
Quitkin, Frederic, C-P, *Depression, psychopharmacology*
Ramos-Lorenzi, Jorge*/**, LIJ, *Geriatrics*
Rifkin, Arthur, LIJ, *Schizophrenia, affective disorder, depression, geriatrics*
Roose, Steven, C-P, *Psychopharmacology, medical illness with depression*
Saltz, Bruce, LIJ, *Geriatrics, tardive dyskinesia*
Selzer, Jeffrey, LIJ, *Inpatient, geriatrics, substance abuse*
Siever, Larry J., M-SIN, *Affective and personality disorders, psychopharmacology*
Silver, Jonathan, C-P, *Neuropsychology, pharmacology, head trauma*
Siris, Samuel, LIJ, *Geriatrics, psychopharmacology, schizophrenia, depression*
Swiller, Hillel, M-SIN, *Group therapy*
Viederman, Milton, NY HOSP, *Psychoanalysis, psychosomatic disorders*
Walsh, B. Timothy**, C-P, *Eating disorders*
Wharton, Ralph, C-P

PULMONOLOGY

Board: American Board of Internal Medicine subspecialty certificate in Pulmonary Disease.

Specialists in lung disorders, pulmonologists deal with asthma, lung cancer, occupational lung diseases, bronchitis, emphysema, and breathing problems during sleep.

Adams, Francis V., NYU
Aldrich, K. Thomas*, MONTE/M, *Neuromuscular diseases*
Bevelaqua, Fred, NYU
Bondi, Elliott, BRKDALE
Braun, Norma, SL-R, *Neuromuscular and breathing disorders*
Dantzker, David, LIJ, *Intensive care*
Davis, Anne L., NYU
Dwek, Joe, BOOTH
Eden, Edward, SL-R, *Interstitial lung diseases*
Edsall, John, C-P
Ernst, Jerome, BX LEB, *AIDS, geriatrics, tuberculosis*
Feuer, Martin, BIN
Garay, Stuart M., NYU
Kamelhar, David L., NYU, *Bronchoscopy*
Kamholz, Stephan, SUNY, *Chronic obstructive lung diseases, cancer*
Karbowitz, Stephen, BOOTH
Libby, Daniel M., NY HOSP, *Hypersensitivity pneumonitis*
Marks, Clement, NYU
Menon, Latha, BX LEB, *Intensive care*
Nath, Sunil, BOOTH
Padilla, Maria, M-SIN, *Lung cancer, sarcoidosis, interstitial lung disease,*



DR. NEMETELLAH GHOSSEIN
Cabrini Medical Center, RADIATION ONCOLOGY

A woman diagnosed with breast cancer should ask whatever's on her mind. She'll have different concerns according to her age. For example, a young woman should ask not only "What are my chances of being cured?" but "Will I be able to have a family?" All women should ask, "Am I a candidate for breast-preserving treatment?"

asthma, transplants
Pinsker, Kenneth L.*, MONTE/M, *Diagnostic procedures*
Prager, Kenneth, C-P
Raskin, Jonathan, BIN
Reichel, Joseph, MONTE/W
Rogers, Murray, LENOX, *Sarcoidosis*
Rom, William*, NYU
Romano, Patricia M., NY HOSP, *Chronic cough*
Rosen, Mark*, BIMC, *AIDS, intensive care*
Sanders, Abraham, LIC
Smith, James P., NY HOSP, *Cystic fibrosis*
Smith, Peter, SUNY
Steinberg, Harry, LIJ
Stover, Diane E., M-SLOAN, *AIDS*
Sy, Ernesto, BX LEB, *Geriatrics, asthma, lung cancer*
Teirstein, Alvin S., M-SIN, *Lung cancer, sarcoidosis, interstitial lung disease*
Thomashow, Byron, C-P
Turino, Gerald M.,** C-P
Villamena, Patricia*, BIMC, *Lung cancer*

RADIATION ONCOLOGY

Board: American Board of Radiology board certification in Radiation Oncology.

Radiation oncologists use radiation from external and internal sources to treat disease, especially cancer.

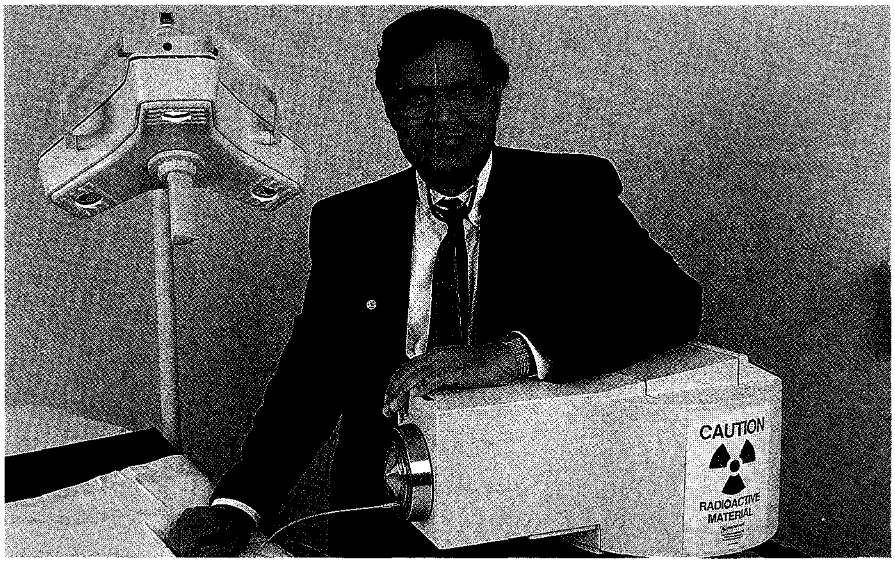
Cooper, Jay*, NYU
Fuks, Zvi, M-SLOAN
Ghossein, Nemetellah, CAB, *Breast, head, neck, colorectal cancers*
Harvey, W.*, BOOTH, *Head and neck, prostate, lung, breast, colorectal cancer*
Leibel, Steven A., M-SLOAN, *Central nervous system, genitourinary cancer*
Mandell, Lynda, M-SIN
Nori, Dattatreyudu*, BOOTH, *Thoracic, prostate, gynecologic radiation*
Rotman, Marvin*, SUNY, *Gynecologic cancer*
Schiff, Peter B.*, C-P, *Gynecologic and prostate cancer, Hodgkin's disease*
Shank, Brenda B., M-SIN, *Rectal cancer*

RADIOLOGY

Board: American Board of Radiology board certification in Radiology.

Radiologists use radiation and sometimes ultrasound and other imaging techniques to reveal the body's internal structures. They may do CAT scans (computerized axial tomography), X-rays, MRI scans (magnetic-resonance imaging), mammography, and ultrasound images of fetus, heart, and prostate. Some open narrowed coronary arteries or seal malformed blood vessels.

Amis, Edward S. Jr., AE, *Pediatric, genitourinary*
Bakal, Curtis W.*, MONTE/M, *Angiography, angioplasty, interventional*
Balthazar, Emil J.*, NYU, *Gastrointestinal*
Bello, Jacqueline A., MONTE/M, *Interventional, neuroradiology*
Berenstein, Alejandro*, NYU, *Neuro-interventional, radiology, tumors*
Berkmen, Yahya, C-P, *Chest*
Bosniak, Morton*, NYU, *Genitourinary radiology*
Capece, Nicholas, LIJ, *Mammography*
Chi, T. Linda, MONTE/M, *Interventional neuroradiology, embolization*
Cynamon, Jacob*, MONTE/M, *Angiography, interventional*
Ellis, Kent,* C-P, *Chest, congenital heart disease*
Feldman, Frieda*/**, C-P, *Musculoskeletal radiology*
Goldman, Mark J. */**, MONTE/M, *CAT scan*
Herman, Peter*/**, LIJ, *Chest*
Hilal, Sadek, C-P, *Neuroradiology, head and neck*



DR. DATTATREYUDU NORI
Booth Memorial Medical Center, RADIATION ONCOLOGY

Patients choosing between a new and a standard treatment should ask how long the new treatment has been in place; what its side effects and complications are; what results have been published; how it is better than the standard treatment; and, if it is investigational (experimental), they should request documentation—doctors are required to provide it.

Hoffman, Janet, LIJ, *Obstetrical ultrasound, CAT scan*
Jacobson, Harold G.*, MONTE/M, *Skeletal radiology*
Kutcher, Rosalyn, MONTE/M, *Mammography*
Lee, Won, LIJ
Martin, Eric, C-P, *Renal drainage, prostate biopsy, mammography, ultrasound, genitourinary*
Mitty, Harold, M-SIN, *Angiography, angioplasty, drainage, interventional*
Naidich, David, NYU, *Chest, CAT scan*
Newhouse, Jeffrey*/**, C-P, *Genitourinary*
Pritzker, Henry A., MONTE/M
Rosen, Robert J., NYU, *Vascular, interventional*
Rosenblatt, Ruth*, MONTE/M, *Mammography, ultrasound, genitourinary*
Rozenblit, Alla, MONTE/M, *CAT scan*
Som, Peter M., M-SIN, *Head and neck*
Spindola-Franco, Hugo*/**, MONTE/M, *Coronary angiography*
Sprayregen, Seymour, MONTE/M, *Vascular radiology, angiography, angioplasty*
Wolf, Ellen L.*/**, MONTE/M, *Gastrointestinal*

REHABILITATION MEDICINE

Board: American Board of Physical Medicine and Rehabilitation.

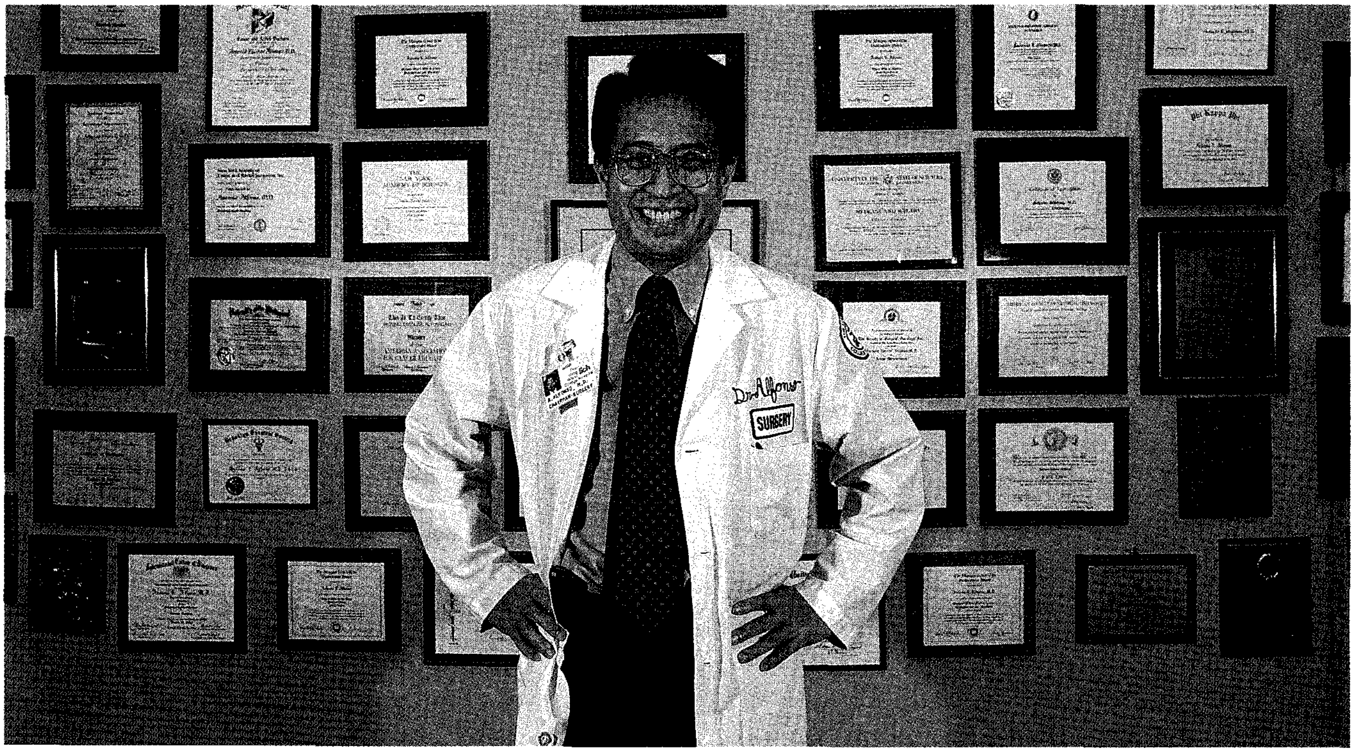
Rehabilitation experts, also called physiatrists, treat patients with disabilities of the musculoskeletal system, the brain and nervous system, and the heart and blood vessels. They help patients after surgery, injury, and heart attacks and strokes.

Ahn, Jung H.*, NYU, *Spinal-cord injury*
Downey, John*, C-P, *Rheumatology, arthritis*
Fast, Avital, ST VIN, *Neck and back disorders*
Fishman, Loren, AE, *Lower-back pain*
Gonzalez, Erwin, BIMC, *Electrodiagnosis*
Greenbaum, Mark, BX LEB, *Lower-back pain, chronic pain*
Hertanu, Judith, BIMC, *Cardiac rehabilitation*
Lee, Matthew H.M., NYU, *Chronic pain, geriatric rehabilitation*
Lippmann, Heinz, AE, *Peripheral vascular diseases, venous ulcers, lymphedema*
Myers, Stanley*, C-P, *Neuromuscular disorders*
Nagler, Willibald, NY HOSP
Perotto, Aldo, BX LEB, *Electrodiagnosis, lower-back pain, spasticity, contractures*
Ragnarsson, Kristjan T., M-SIN, *Spinal-cord injury*
Roussan, Matei, BXLEB, *Urological rehabilitation*
Thomas, Mark, ST VIN, *Geriatric rehabilitation, musculoskeletal pain*

RHEUMATOLOGY

Board: American Board of Internal Medicine subspecialty certificate in Rheumatology.

Rheumatologists treat problems of the joints, muscles, bones, and tendons—arthritis, back pain, athletic injuries, and autoimmune disorders such as systemic



DR. ANTONIO ALFONSO
The Long Island College Hospital, SURGERY

Surgeons in training are being taught two things—judgmental skills and practical techniques. Of the two, the judgmental skills are the more important. They allow a surgeon to adapt and apply techniques so that he or she can tailor operations in difficult situations. Even more crucial is to recognize when not to operate.

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lupus erythematosus (lupus, or SLE).

Abramson, Steven B.*, NYU, *Lupus*
Aisen, Paul S., M-SIN
Barland, Peter*, MONTE/M, *Lupus*
Belmont, Michael H.*, NYU, *Lupus*
Blume, Ralph*, C-P
Buyon, Jill P., NYU, *Lupus*
Christian, Charles, HSS, *Vasculitis, lupus, rheumatoid arthritis*
Faltz, Lawrence, BOOTH, *Arthritis*
Green, Stuart, BKHC
Hoffman, Michael, LIJ
Honig, Stephen, HJD
Kagen, Lawrence, HSS, *Myositis, muscle disorders*
Lahita, Robert, SL-R, *Lupus, Lyme disease*
Michelen, Walid, NCENBX
Paget, Stephen, HSS, *Temporal arteritis, rheumatoid arthritis*
Parrish, Edward, HSS, *AIDS-related musculoskeletal problems, arthritis*
Schwartzman, Sergio, HSS, *Pregnancy in lupus patients*
Solomon, Gary*, NYU, *Psoriatic arthritis, AIDS*
Spiera, Harry, M-SIN, *Rheumatoid arthritis, scleroderma, lupus, renal vasculitis*

SURGERY

Board: American Board of Surgery.

General surgeons operate on all parts of the body. They may also use endoscopy to examine internal organs and to perform certain procedures. Laparoscopic surgery is done with instruments inserted through tiny incisions. Subspecialty certificates may be achieved in General Vascular Surgery, Pediatric Surgery, Surgical Critical Care, and Hand Surgery.

Addassi, Talat, BOOTH
Alfonso, Antonio, LIC
Aufses, Arthur H. Jr., M-SIN, *Gastrointestinal surgery, inflammatory bowel disease, Crohn's disease*
Beaton, Howard, BIMC, *Head and neck*
Brennan, Murray F., M-SLOAN, *Cancer*
Brower, Steven T., M-SIN, *Breast, endocrine, gastrointestinal, recurrent cancers*
Chassin, Jameson, BOOTH, *Breast, pancreas, esophagus, hernia, cancer*
Clarke, James L., NY HOSP
Cooperman, Avram, BIN
Eng, Kenneth, NYU, *Gastrointestinal, colorectal*
Fink, Simon, BOOTH, *Breast*
Fogler, Richard, BRKDALE
Forde, Kenneth*, C-P, *Surgical endoscopy, colon*
Fortner, Joseph G., M-SLOAN, *Liver and gastrointestinal surgery, cancer*
Gliedman, Marvin L., MONTE/M, *Liver and pancreas surgery, transplants*
Gouge, Thomas H., NYU, *Esophagus, colon, cancer*
Gumbs, Milton A., BX LEB
Heller, Keith, BOOTH, *Head and neck surgery*
Kaleya, Ronald M., MONTE/M, *Breast cancer*
Kreel, Isadore, M-SIN, *Hernia, gastrointestinal*
Melester, Timothy, ST VIN, *Surgery in AIDS, laparoscopic surgery*
Miller, Robert, SL-R
Mills, Christopher, ST VIN, *Laparoscopic cholecystectomy*
Morrissey, Kevin P., NY HOSP
Nussbaum, Moses, BIN, *Head and neck surgery*
Paglia, Michael A., M-SLOAN, *Cancer*
Ranson, John H.C., NYU, *Pancreas, colon*
Rosenberg, Vladimiro, BIN, *Breast surgery*
Rudick, Jack, BIN, *Laparoscopic surgery*
Salky, Barry A., M-SIN, *Laparoscopic cholecystectomy*
Silver, Carl E., MONTE/M, *Thyroid, parathyroid surgery, head and neck cancers*
Wallack, Marc, ST VIN, *Breast surgery, melanomas*
Whitsell, John C., II, NY HOSP, *Thyroid and parathyroid*
Wise, Leslie*, LIJ, *Breast surgery, laparoscopy*
Yurt, Roger W., NY HOSP

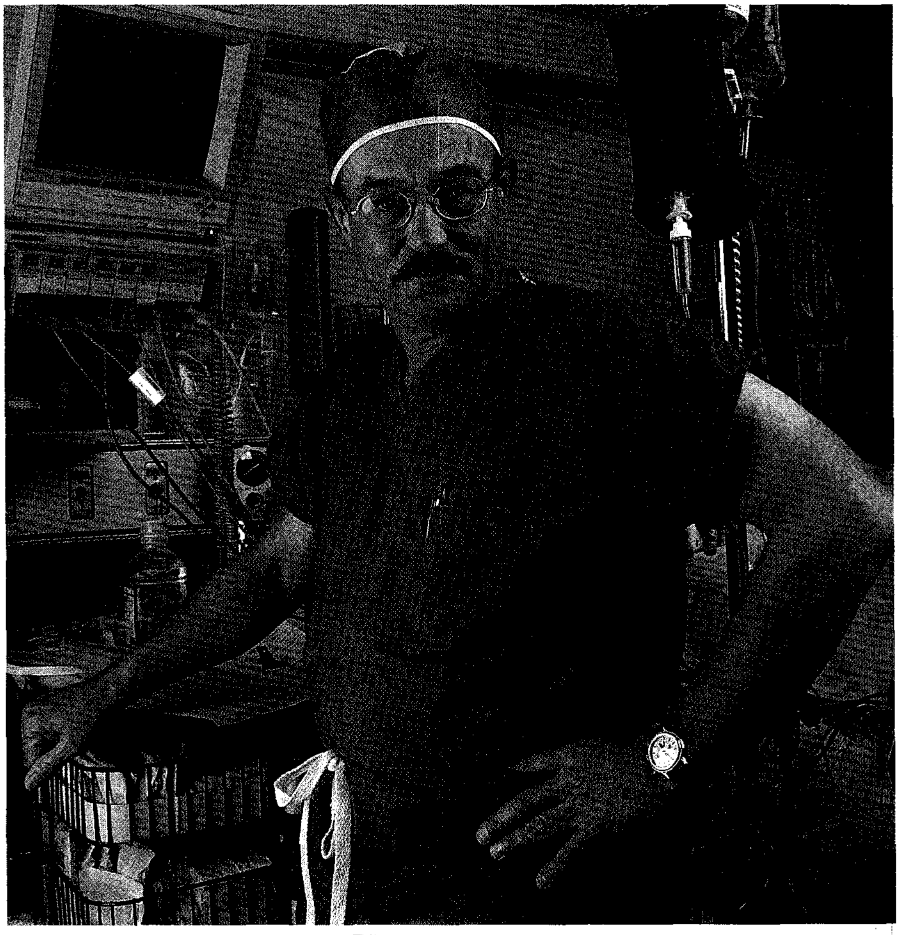
SURGERY, BREAST

Board: American Board of Surgery; no subspecialty certificate.

Estabrook, Alison, C-P
Goldfarb, Alisan B., M-SIN
Kinne, David W., M-SLOAN
Nowak, Eugene J. NY HOSP
Osborne, Michael, STRANG
Pressman, Peter, BIN
Rifkind, Kenneth, BOOTH
Tartter, Paul, M-SIN

SURGERY, COLORECTAL

Board: American Board of Colon and Rectal



DR. CARL OLSSON

Columbia-Presbyterian Medical Center, UROLOGY

Women have known for years that good medicine includes screening for common cancers, with self-examination and mammography for breast cancer and Pap tests for cervical and uterine tumors. Now, with increasing awareness and better tests like the PSA and ultrasound, American men are learning the value of early detection of cancer of the prostate.

Surgery.

Cohen, Alfred M., M-SLOAN
Quan, Stuart H.Q., M-SLOAN
Sohn, Norman, LENOX
Steinhagen, Randolph M., M-SIN
Tiszenkel, Howard, BOOTH

SURGERY, GASTROINTESTINAL

Board: American Board of Surgery; no subspecialty certificate.

Gelernt, Irwin, M-SIN, *Inflammatory bowel disease*
Greenstein, Adrian J., M-SIN
Heimann, Tomas M., M-SIN
McSherry, Charles, BIMC, *Laparoscopic cholecystectomy*

SURGERY, THORACIC

Board: American Board of Thoracic Surgery.

Thoracic surgeons deal with problems of the esophagus, chest wall, and within the chest—cancer and heart and lung disease.

Altorki, Nasser K., NY HOSP
Bains, Manjit S., M-SLOAN
Beattie, Edward J., BIMC, *Cancer*
Gerst, Paul, BX LEB
Kirschner, Paul A., M-SIN
McCormack, Patricia M., M-SLOAN
Pughkem, Tretorn, BOOTH
Skinner, David B., NY HOSP, *Esophagus*
Steichen, Felicien, LENOX

SURGERY, VASCULAR

Board: American Board of Surgery, subspecialty certificate in General Vascular Surgery.

Vascular surgeons operate on blood vessels, including those near the heart, lungs, and brain. They repair weak areas in blood vessels and bypass blocked arteries.

Bush, Harry L. Jr., NY HOSP
Fell, Stanley C.*, MONTE/M
Flores, Lucio, BRKDALE
Krishnasastry, K. V., BOOTH
Pai, Narayan, BX LEB
Papadopolous, Constantin, SUNY
Riles, Thomas S., NYU
Schanzer, Harry, M-SIN, *Kidney*
Todd, George*, C-P
Turner, James, BOOTH
Veith, Frank J., MONTE/M, *Limb salvage*
Vickery, Carlin, M-SIN, *Microsurgery*
Weinbaum, Fredric, BOOTH
Wengerter, Kurt R., MONTE/M

TRANSPLANTS

Board: None.

Transplant surgeons may be board-certified in Surgery or Thoracic Surgery. They may also do heart, lung, or kidney surgery.

Burrows, Lewis, M-SIN, *Kidney*
Fruchtman, Steven M., M-SIN, *Bone-marrow transplant*
Gulati, Subhash C., M-SLOAN, *Bone marrow transplant (autologous)*
Lansman, Steven L., M-SIN, *Heart and lung*
Miller, Charles, M-SIN, *Liver*
O'Reilly, Richard J., M-SLOAN, *Bone-marrow transplant (allogeneic)*
Reemtsma, Keith, C-P, *Heart*
Reich, Lilian M., M-SLOAN, *Bone-marrow transplant (autologous)*
Rose, Eric, C-P, *Heart*
Smith, Craig, C-P, *Heart and lung*
Tellis, Vivian A., MONTE/M, *Kidney*

UROLOGY

Board: American Board of Urology.

Urologists deal with problems of the kidneys, adrenal glands, and the genitourinary system, including cancer. They also treat impotence and male infertility.

Badlani, Gopal, LIJ, *Incontinence, impotence, prostate, female urology*
Benson, Mitchell, C-P, *Bladder reconstruction, cancer*
Blaivas, Jerry*, C-P, *Female urology, urodynamics, voiding dysfunction*
Brown, Jordan S.*, NYU
Droller, Michael J., M-SIN, *Prostate, bladder, kidney cancer*
Fair, William R., M-SLOAN, *Cancer*
Fracchia, John A., NY HOSP
Geisler, Edward, BX LEB, *Cancer, impotence*
Goldstein, Marc, NY HOSP, *Male infertility, microsurgery*
Granato, Roberto C., BOOTH, *Cancer, transsexualism*
Hashmat, Aizid, BKHC
Herr, Harry W., M-SLOAN, *Cancer*
Kaplan, Steven, C-P, *Benign prostatic enlargement, incontinence*
Kim, Hong, BRKDALE
Kirschenbaum, Alexander M., M-SIN, *Benign prostatic enlargement, prostate cancer*
Macchia, Richard, SUNY, *Cancer, female urology*
Mellinger, Brett, LIJ, *Vasectomy, male infertility, impotence*
Melman, Arnold, MONTE/M, *Impotence, sexual dysfunction*
Moldwin, Robert, LIJ, *Interstitial cystitis, prostatitis, infections*
Nagler, Harris, BIMC, *Infertility*
Olsson, Carl, C-P, *Cancer, bladder reconstruction*
Roberts, Myron, C-P, *Cancer*
Romas, Nicholas, SL-R, *Cancer, prostate disease*
Sawczuk, Ihor, C-P, *Geriatric, kidney cancer, testicular cancer*

Shabsigh, Ridwan, C-P, *Impotence, cancer*
Smith, Arthur, LIJ, *Kidney stones*
Sosa, Ernest R., NY HOSP, *Kidney, bladder stones*
Tarasuk, A., BOOTH
Tessler, Arthur N., NYU
Vaughan, E. Darracott, NY HOSP, *Renal hypertension, cancer, benign prostatic enlargement, adrenal disease*
Wechsler, Michael, C-P, *Stone disorders*

PEDIATRIC SPECIALISTS

GENERAL PEDIATRICS

Board: American Board of Pediatrics.

Pediatricians treat children from infancy through adolescence and emphasize prevention and good health habits.

Aji, Stephen, SUNY
Bizzoco, Sabina, NY HOSP, *Nephrology*
Borkowsky, William, NYU, *AIDS*
Bromberg, Kenneth, SUNY, *Infectious diseases*
Cohall, Alwyn, SL-R, *Adolescent medicine*
Fleischman, Alan R., MONTE/M, *Neonatology*
Gertner, Joseph M., NY HOSP, *Growth disorders, metabolic disorders*
Gribetz, Donald, M-SIN, *Neonatology*
Jacobson, Marc, LIJ, *Adolescent medicine, high cholesterol*
Katz, Michael, C-P, *Parasites*
Litman, Nathan, MONTE/M
Murphy, Ramon J.C., M-SIN
Notterman, Daniel, NY HOSP, *Neonatology*
Sacker, Ira M., BRKDALE, *Adolescent medicine*
Saphir, Richard L., M-SIN
Schonberg, S. Kenneth, MONTE/M, *Adolescent medicine*
Silverman, Joseph, C-P, *Anorexia nervosa*
Stein, Barry B., M-SIN
Van Gilder, Max, SL-R
Zimmerman, Sol, NYU

PEDIATRIC SUBSPECIALTIES

The doctors below work in pediatric subspecialties. Subspecialty certificates in pediatrics are Cardiology, Critical Care Medicine Endocrinology, Gastroenterology, Hematology-Oncology, Neonatal-Perinatal Medicine (sick newborns), Nephrology, Pulmonology, and Rheumatology.

Allergy and Immunology is a subspecialty certificate offered jointly by the American Board of Allergy and Immunology and the American Board of Pediatrics.

Child and Adolescent Psychiatry and Pediatric Neurology are subspecialties of the American Board of Psychiatry and Neurology; Pediatric Surgery is a subspecialty of the American Board of Surgery.

ALLERGY & IMMUNOLOGY

Davis, William, C-P, *Asthma*
Feldman, Bernard R., C-P, *Allergies, urticaria*
Rubinstein, Arye, AE, *AIDS*

CARDIOLOGY

Bierman, Fred, LIJ, *Neonatology*
Doyle, Eugenie F., NYU
Ehlers, Kathryn H., NY HOSP
Engle, Mary Allen, NY HOSP
Gersony, Welton, C-P
Golinko, Richard J., M-SIN
Klein, Arthur A., NY HOSP
Ritter, Samuel, M-SIN
Schiller, Myles, SUNY
Steeg, Carl N. *, MONTE/M
Walsh, Christine A. *, MONTE/M

CARDIOTHORACIC SURGERY

Amato, Joseph, LIJ
Gold, Jeffrey, NY HOSP
Griepp, Randall, M-SIN, *Aortic aneurysm, heart and lung transplant*
Quaegebeur, Jan, C-P

DERMATOLOGY

Scott, Rachelle A., NY HOSP

ENDOCRINOLOGY

Bell, Jennifer*, C-P, *Growth, thyroid disorders*
Ginsberg-Fellner, Fredda V., M-SIN, *Diabetes*
Greig, Fenella, M-SIN, *Calcium metabolism*
Harbison, Madeleine D., NY HOSP, *Thyroid disorders, diabetes*
Levine, Lenore, SL-R, *Growth problems*
New, Maria I., NY HOSP, *Adrenal disorders, sexual differentiation*
Saenger, Paul, MONTE/M

GASTROENTEROLOGY

Benkov, Keith J., M-SIN, *Inflammatory bowel disease, nutritional disorders*
DeMayo, Alan P., NY HOSP
Leleiko, Neil, M-SIN, *Neonatology*
Levy, Joseph, NY HOSP, *Gastrointestinal, liver disorders*
Pettei, Michael, LIJ

GENETICS

Davis, Jessica G., NY HOSP
Desnick, Robert J., M-SIN, *Jewish genetic disease*
Grabowski, Gregory A., M-SIN, *Jewish genetic disease, Gaucher's disease*
Hirschhorn, Kurt, M-SIN, *Chromosomal disorders*
Willner, Judith P., M-SIN, *Prenatal screening*

HEMATOLOGY & ONCOLOGY

Festa, Robert, LIJ, *Thalassemia*
Finlay, Jonathan L., M-SLOAN, *Brain tumors*
Giardina, Patricia-Jane, NY HOSP, *Thalassemia, anemias*
Hilgartner, Margaret W., NY HOSP, *Hemophilia*
Karpatkin, Margaret H. *, NYU
Lanzkowsky, Philip **, LIJ
Lipton, Jeffrey, M-SIN
Meyers, Paul A., M-SLOAN, *Bone tumors*
Piomelli, Sergio, C-P, *Sickle-cell anemia, thalassemia*
Rausen, Aaron R., NYU, *Leukemia*

INFECTIOUS DISEASES

Gershon, Anne*/,** C-P

DR. MARIA I. NEW
New York Hospital–Cornell Medical Center,
PEDIATRIC ENDOCRINOLOGY

When should parents worry about a child's growth? A physician should be consulted when growth shifts to a faster or slower rate. Adolescent changes in a boy begin at about age ten; the first sign is enlargement of the testes. In a girl, breast enlargement and pubic hair begin at about age nine. Most children have demonstrated signs of adolescence by age fifteen.

DR. IRENA GIFFORD

Kingsbrook Jewish Medical Center, PEDIATRIC REHABILITATION

Handicapped children should be perceived as any other children. They should be encouraged and guided to reach their maximum potential. We love children as they are, and we try, along with their parents, to make them achieve their highest potential within their own limitations. This way they will be happy and self-confident throughout their entire life.

Mendez, Hermann, SUNY, *AIDS*
Rubin, Lorry, LIJ

NEONATOLOGY

Auld, Peter A.M., NY HOSP
Davidson, Dennis, LIJ
Driscoll, John Jr., *, C-P
Holzman, Ian R., M-SIN
Krauss, Alfred M., NY HOSP, *Apnea*
Lipsitz, Philip */**, LIJ
Steele, Andrew */**, LIJ, *Apnea*

NEPHROLOGY

Gauthier, Bernard, LIJ
Johnson, Valerie L., NY HOSP
Lieberman, Kenneth, M-SIN, *Diabetes*
Trachtman, Howard, LIJ

NEUROLOGY

Allen, Jeffrey *, NYU, *Brain, nervous-system tumors*
Aron, Alan M., M-SIN, *Neurofibromatosis, seizures*
Chutorian, Abe, NY HOSP, *Movement disorders*
DeVivo, Darryl**, C-P, *Metabolic diseases, epilepsy, neuromuscular disease*
Eviatar, Lydia, LIJ
Gold, Arnold, C-P, *Learning disabilities, neurofibromatosis*
Kairam, Ram, SL-R
Kaufman, David M., M-SIN
Kolodny, Edwin H. *, NYU, *Tay-Sachs disease, metabolic disorders*
Nagel, Michael, SL-R
Nordli, Douglas, C-P, *Epilepsy, brain tumors*
Rapin, Isabelle, AE, *Developmental disorders, autism*
Reuben, Richard N., NYU, *Epilepsy, developmental disorders, AIDS*
Spiro, Alfred, AE, *Neuromuscular diseases*
Walker, Russell W., M-SLOAN, *Brain tumors, neuro-oncology*

NEUROSURGERY

Carmel, Peter, C-P
Epstein, Fred J., NYU, *Spinal-cord tumors*
Goodrich, James T., MONTE/M, *Craniofacial abnormalities*
Rosenthal, Alan, LIJ

OPHTHALMOLOGY

Deutsch, James, LIC, *Strabismus*
Gallin, Pamela, C-P, *Strabismus*
Gurland, Judith, BX LEB, *Strabismus*
Raab, Edward, M-SIN, *Glaucoma, strabismus*
Richards, Renee, MEET, *Eye-muscle problems*
Rubin, Steven, LIJ
Wang, Frederick, NY EYE, *Strabismus*
Weseley, Alan, NY EYE, *Glaucoma*
Wisnicki, H. Jay, BIMC, *Strabismus*

ORTHOPEDICS

Burke, Stephen, HSS, *Spinal surgery, scoliosis*
Lehman, Wallace, HJD
Root, Leon, HSS, *Cerebral palsy*
Roye, David Jr., C-P, *Spinal problems*
Ulin, Richard, M-SIN

OTOLARYNGOLOGY

Gould, Wilbur J., LENOX, *Voice problems*
Haddad, Joseph Jr., C-P
Ruben, Robert J., MONTE/M, *Ear proble*
Ward, Robert F., NY HOSP

PSYCHIATRY

Abright, A. Reese, ST VIN, *Child and ado lescent inpatient psychiatry*
Foley, Carmel, LIJ, *Inpatient psychiatry*
Greenhill, Laurence, C-P, *Attention defici psychopharmacology, hyperactivity*
Hamburg, Beatrix A., M-SIN, *Adolesce disorders, inpatient psychiatry*
Kernberg, Paulina, NY HOS *Psychoanalysis*
Kestenbaum, Clarice*, C-P, *Psychoanalysi psychotherapy*
Koplewicz, Harold *, LIJ, *Child and adole cent psychiatry*
Kron, Leo, SL-R, *Child and adolesce depression*
Moreau, Donna, C-P, *Eating disorders, chi and adolescent depression*
Shaffer, David*/**, C-P, *Adolescent suicid behavior*
Shapiro, Theodore, NY HOSP
Wender, Esther, LIJ, *Hyperactivity, learnin disabilities*

PULMONOLOGY

Alvarez, Dora, SL-R
Bye, Michael R., MONTE/M
Denning, Carolyn, ST VIN, *Cystic fibrosis*
Kattan, Meyer, M-SIN, *Neonatology*
Mellins, Robert, C-P
Quittell, Lynne, C-P
Schaeffer, Janis **, LIJ, *Neonatology*

RADIOLOGY

Berdon, Walter, C-P
Leonidas, John */**, LIJ

REHABILITATION MEDICINE

Gifford, Irena, KNGSBRK
Kathirithamby, Rani, AE

RHEUMATOLOGY

Eichenfield, Andrew H., M-SIN, *Arthritis*
Jacobs, Jerry, C-P
Lehman, Thomas J.A., NY HOSP

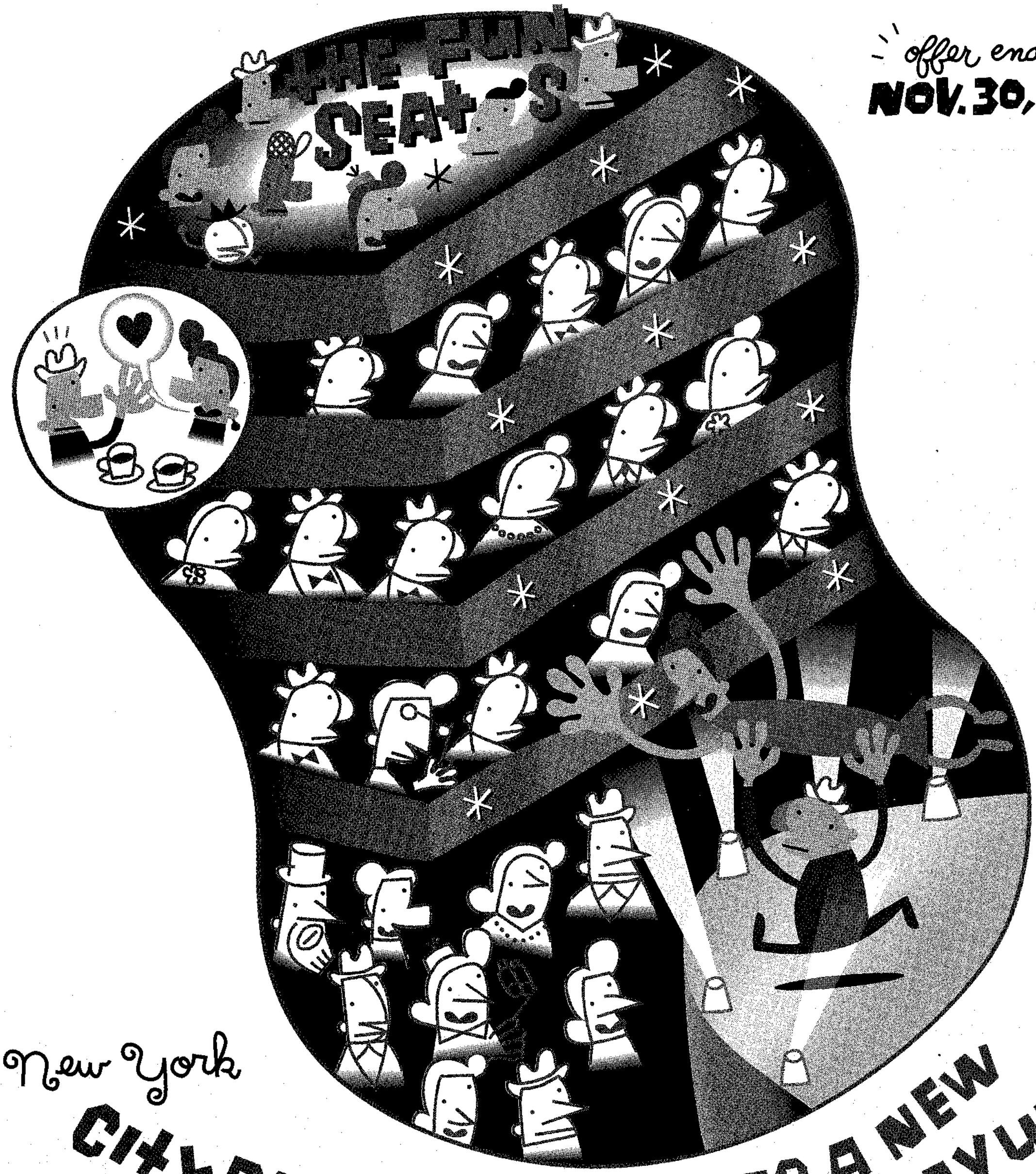
SURGERY

Abrams, Martin LIJ
Altman, R. Peter, C-P, *Liver, bile-duct, gastrointestinal, chest-wall*
Becker, Jerrold, LIJ, *Inflammatory bowel disease, tumors*
Boley, Scott J. *, MONTE/M
Bronsther, Burton, BKHC
Dolgin, Stephen E., M-SIN
Peña, Alberto, LIJ, *Congenital anal problems*
Schullinger, John N., C-P
Stolar, Charles, C-P, *Diaphragmatic hernia, cancer*
Weinberg, Gerard, MONTE/M

UROLOGY

Brock, William, LIJ
Glassberg, Kenneth, SUNY
Hanna, Moneer K., NYU
Hensle, Terry, C-P, *Reconstructive surgery*
Rich, Mark, LIJ ■

offer ends
NOV. 30, 1991



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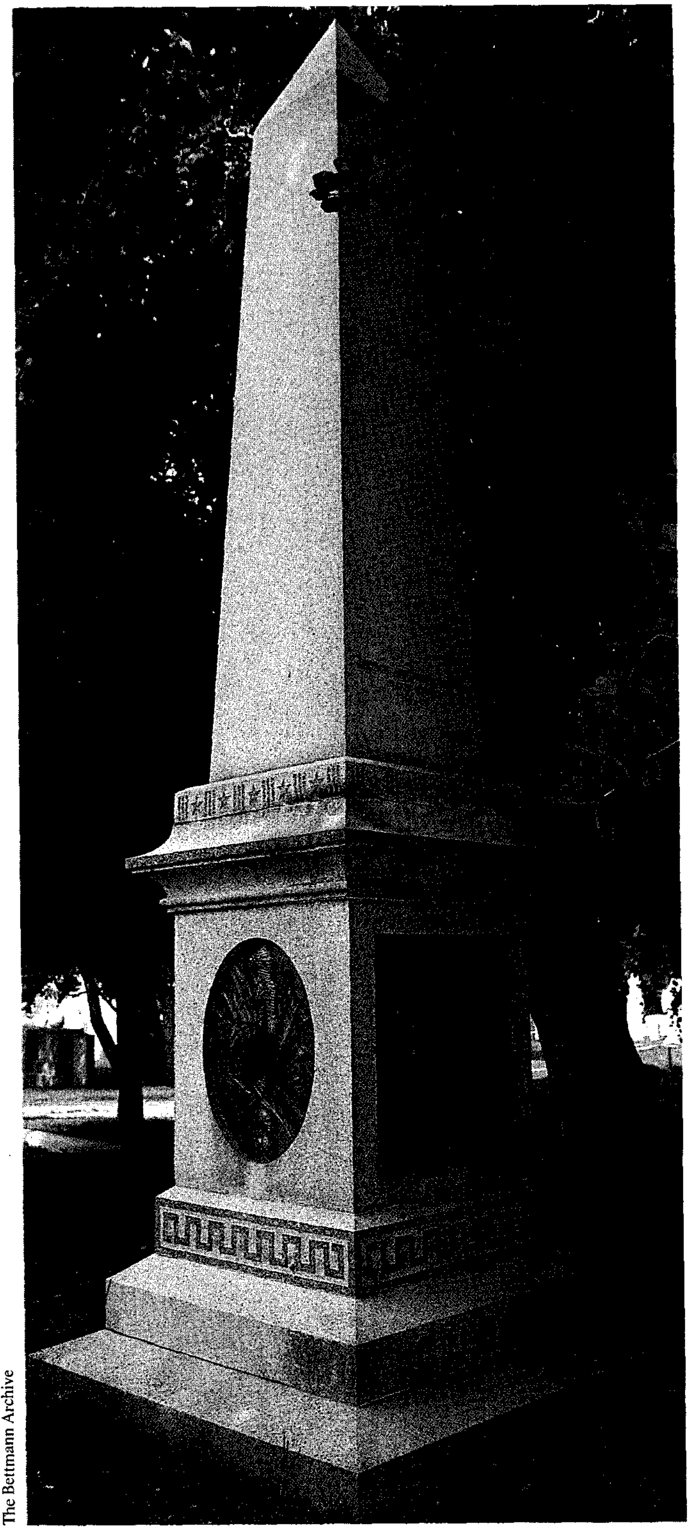
DEAD

Fame Heaven in New York's Cemeteries

General George Custer was buried at West Point after being exhumed from the South Dakota battlefield that made him famous.

The Bettmann Archive



Black Star

ENDS

By Robert Bent

MY FASCINATION WITH THE GRAVES OF THE FAMOUS was unearthed in Père-Lachaise, a necropolis whose visual splendor and stellar permanent residents qualify it as the grande dame of French cemeteries. A stroll through its ornate wrought-iron entrance gates seems like a passage to a granite-and-marble landscape of immortality, a silent city that celebrates the passing of time.

Circling Gertrude Stein's austere, waist-high headstone, I was delighted to see (in slightly smaller etters) the name ALICE B. TOKLAS on he reverse side. Finding these great Americans buried in foreign soil was enough to whet my appetite for a pilgrimage closer to home. And so, back in New York, I set out to uncover just who was buried in my own backyard—an endeavor that yielded an abundance of famous grave sites, many of them in cemeteries that rival some of the most elaborate public gardens on Earth (and possibly in Heaven).

My quest turned into a book (*Dead Ends: An Irreverent Field Guide to the Graves of the Famous,* co-written with David Cross; Plume/Penguin). I reached those dead ends through all sorts of tips: I found Abbie Hoffman because his collaborator called late one evening to tell me that the passionate radical's ashes were unceremoniously displayed in a jar atop the television set in a friend's Manhattan apartment. And my search for Dorothy Parker ended when a sympathetic person at the NAACP headquarters in Baltimore told me that, after twenty years, Parker's ashes were in a file cabinet in her New York lawyer's office. Lotte Lenya's rural site eluded me until an old friend revealed that he had attended her funeral and knew her resting place well.

Tracking down Montgomery Clift was easy; I had known him slightly during the last years of his life, and mutual friends escorted me to the spot where he is buried. On a visit to Sag Harbor last summer, I was taken to Oakland Cemetery to see the bottles of Russian vodka lined up like shooting targets on the grave of George Balanchine, left there by fans as a way of saying thanks to the man who made the New York City Ballet shine.

The "Imagine" memorial in Central Park is a striking tribute to ex-Beatle John Lennon.

Gamma-Liaison

Compared to cemeteries in Los Angeles, where visits to Forest Lawn are hawked like bus tours to the homes of the stars, New York's are more discreet. Flowers are adamantly discouraged at certain Jewish burial grounds. Picture-taking is forbidden at the tomb of Billie Holiday. Appointments are necessary at the Friends cemetery in Prospect Park. Our two largest cemeteries, Green-Wood and Woodlawn, have around 400 landscaped acres—a rather startling discovery in a city where space is scarce. Making a pilgrimage to these peaceful places is a great way to spend an afternoon away from the hustle and stress of the city—particularly appropriate at this time of year. And while you're there, you can pay your last respects to some of your favorite movie stars, politicians, sports figures, scoundrels, writers, and painters. Bringing an offering has its rewards, but whether you come with flowers, stones, a picnic lunch, or nothing but your admiration, making a visit to a hero's (or anti-hero's) grave can be an unforgettable experience. And if you're tempted to reserve space of your own for some time in the future, be advised that the cost goes up if your notion of eternal peace means being interred near someone famous. Prices for a single plot start at $200 and escalate to "as high as you want to go," according to one particularly effervescent office manager at Kensico cemetery in Valhalla, who also assured me that choice spots are still available.

All of the cemetery personnel I interviewed were extremely helpful. Many displayed a tendency toward the macabre. ("Never use the phrase *under the ground,*" I was warned. "Always say *beneath the lawn.*") Each assured me that visitors to the cemeteries would be pointed in the direction of the notable residents mentioned below, usually with the help of a map. Traveling by car is the best way to go, but public transportation is available. For best results, always call in advance; the custodians will be only too happy to provide you with information and directions.

The list that follows is simply a sampling of the scores of fascinating people buried in and around the city. All of the cemeteries are within easy reach of midtown Manhattan (see box, page 105) and are most beautiful in the spring and fall.

GENERAL GEORGE CUSTER (1839–1876)

A ROGUE TO MOST AND A HERO TO SOME, THE MAN WHO LED the fatal charge at the battle of Little Bighorn is now buried in the cemetery of the U.S. Military Academy at West Point after being exhumed from the spot where he and his men met with defeat. Custer was the the only member of his battalion not scalped—he was spared this humiliation by the women of the victorious tribe because he had fathered a child

MONUMENTS PHOTOGRAPHED BY KEN COLLINS

STEELE
JOAN CRAWFORD
1908 1977
ALFRED N.

Mommie Dearest Joan Crawford is entombed in Ferncliff mausoleum, along with Judy Garland and Ed Sullivan.

with an Indian woman and was considered a relative of sor As one legend has it, a vengeful brave lopped off part one of Custer's fingers and shot an arrow through his ge tals. The site where he is interred, presumably with l long blond hair still intact, is marked by a large, de orative monument, easily located through the brochure c fered at the Cadet Chapel. As with most military cemeteri a visit here brings to life the horror of wars past a present.

JOHN LENNON (1940-1980)

WALKING ON TOP OF THE TOMBS OF THE DEPARTED DURIN a visit to Westminster Abbey in London is almost ir possible to avoid. The same is true of the "Imagine memorial in Central Park's Strawberry Fields, a stril ing black-and-white mosaic. Bicycles and skateboards occasio ally glide over the Op Art–like motif that marks the spot n far from the Dakota where the ex-Beatle was assassinated b a deranged fan. In terms of yearly visitors, John Lennon simple memorial rivals another Manhattan landmark, Grant Tomb, one of the largest monuments to one man ever erecte in America.

JOAN CRAWFORD (1904-1977)

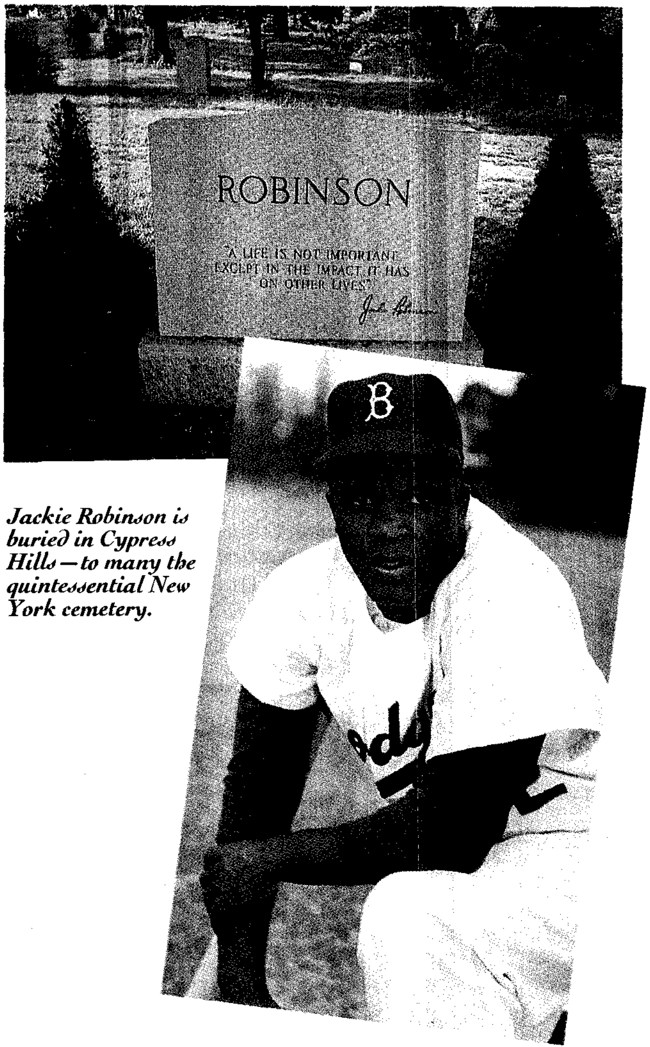
KNOWN AS MUCH FOR BEING AN ABUSIVE MOTHER AS SHE WA for her film stardom, Mommie Dearest could also be de scribed as anal retentive—according to one source, sh once had her Manhattan bathroom ripped out and re placed after finding one black hair from her maid's hea on the tile floor. After she died of cancer, Crawford's body wa entombed in an aboveground crypt in the star-studded Ferncli mausoleum, a building on the grounds of Ferncliff cemetery tha houses the remains of Judy Garland, Jerome Kern, Ed Sullivan and Moss Hart, among others. This Tiffany-glass extravaganz is as lavish as they come and features wood paneling and Oriental rugs that evoke Evelyn Waugh's *The Loved One.* Crawford' name is engraved on her crypt in the wall, and as you stanc facing it, you might raise an imaginary Pepsi-Cola to the memory of Mildred Pierce.

JACKIE ROBINSON (1919-1972)

THE FIRST BLACK BASEBALL PLAYER IN THE MAJOR LEAGUES led the Brooklyn Dodgers to pennant after pennant—and one World Series—during his long and distinguished career. His composure under fire has become legendary, since he played during an era when baseball was rife with bigotry and prejudice from fans and teammates alike. The marker on the ground where he is buried in Cypress Hills cemetery says ROBINSON, engraved in script. To many people, this overcrowded cemetery seems like the quintessential New York resting place: Hot dogs and beer would be out of place, but just barely.

CHECKERS (1952-1964)

THE LITTLE COCKER SPANIEL LIES UNDER A PINK GRANITE headstone that bears only two names, his and his master's (NIXON, as in Richard M.). If you are a pet lover, be sure to bring a handkerchief to the Bide-A-Wee pet cemetery; some of the inscriptions on the tiny tombs are quite touching. Others, however, are hilarious (check out ALWAYS IN OUR HEARTS, DARLING FLUFFY, or SHE NEVER KNEW SHE WAS A RABBIT, or I WILL ALWAYS LOVE MY LITTLE CHILDREN). Like most pet cemeteries, this one has a Lilliputian feel—especially the bird section, where you'll feel like a not-so-jolly giant among the minuscule headstones. A few of the tombs are large and elaborate, with pictures of the departed pets a common motif. Burial fees for cats and dogs average about $500, plus a yearly maintenance charge.


ROBINSON
"A LIFE IS NOT IMPORTANT EXCEPT IN THE IMPACT IT HAS ON OTHER LIVES"
B

Jackie Robinson is buried in Cypress Hills—to many the quintessential New York cemetery.

Photographs: Crawford and Robinson, by Photofest.

N D S

JULIUS ROSENBERG (1918–1953)
ETHEL ROSENBERG (1915–1953)

EXECUTED AS ALLEGED SPIES FOR THE SOVIETS, THE ROSENbergs went to their deaths in separate electric chairs. Julius died after the initial jolt, but Ethel was strapped back in for a second, fatal pull of the switch. Their deaths ignit- l the passions of their devoted supporters, who saw the couple ; victims of anti-Semitism. They are buried together under a mple headstone in Wellwood cemetery, a somber Jewish rest- ıg place where flowers are prohibited.

HANNAH ARENDT (1906–1975)

THIS SPOT, IN A GROVE OF TREES THAT CONJURES UP AN UNpretentious English cemetery, is a peaceful resting place for a writer who spent her life examining the Nazi Holocaust. The woman who coined the phrase "the banality of vil" (and who was in her youth the mistress of Heidegger) leeps forever under a headstone next to that of her husband, ormer Bard professor Heinrich Bluecher, in Bard College cemeery in Annandale-on-Hudson.

LOTTE LENYA (1898–1981)

FAMOUS THROUGHOUT THE WORLD AS THE STAR OF *The Threepenny Opera,* Lenya (as she was known to her friends) achieved cult status after trying to kill James Bond with her switchblade orthopedic shoes in *From ussia With Love.* Along with her husband, Kurt Weill, she is uried in Mount Repose, a small rural cemetery on Route 9W in Rockland County, very near the town where she once owned a weekend retreat. The helpful groundskeeper often leaves at about lunchtime, but Lenya's grave is clearly marked.

AYN RAND (1905–1982)

REPUTED TO BE AS MEAN AS A SNAKE, THIS RUSSIAN-BORN CAPitalist turned her belief in greed into best-selling novels that still appeal to those readers who share Ronald Reagan and Ivan Boesky's American Dream. A good writer, Rand knew how to tell a story and advance her philosophy of Objectivism at the same time; even Hollywood called with an offer to film *The Fountainhead.* Stricken with cancer and bereft of friends, Rand chose the aptly named town of Valhalla for her final resting place; her remains lie under the landscaped grounds (oops, lawns) of Kensico cemetery.

MALCOLM X (1925–1965)

YOU WON'T FIND ONLY THE NAME THIS PASSIONATE CIVILrights activist used in public on the bronze plaque that marks his Ferncliff grave site, but also Hajj-Malik El Shabazz, a name that bears witness to his religious and ethnic heritage. The grounds that surround the site are peaceful and immaculately maintained, reflecting perhaps the world he envisioned for his people, a world that has yet to materialize. Like those of all fallen leaders, his grave has about it the aura of a shrine.

MONTGOMERY CLIFT (1920–1966)

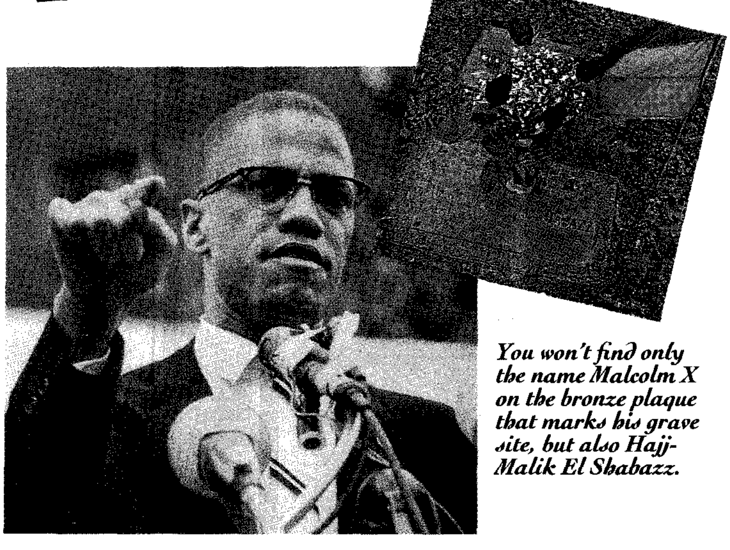
THIS FINE ACTOR'S KNOWLEDGE OF DRUGS WAS LEGENDARY; he kept a fully stocked pharmaceutical closet in his Manhattan home and apparently died of a heart attack brought on by an overdose. Perhaps because of the circumstances of his death, the Brooklyn Quaker Friends cemetery does not welcome visitors to his grave. "We do not encourage voyeurism" were the words of its spokesman, citing religious reasons for his remark. Located in Brooklyn's Prospect Park, this Quaker enclave is simplicity itself, almost indistinguishable from the park that surrounds it. Clift's headstone is no exception, even though it was designed by the man who did John F. Kennedy's.

CHECKERS
1952
1964
NIXON

Checkers's pink granite headstone bears only two names: his own and his master's, Richard Nixon.

FRANK
O'CONNOR
1897
1979
AYN RAND
O'CONNOR
1905
1982

Ayn Rand's remains are in Kensico Cemetery, next to those of her husband, painter Frank O'Connor.



You won't find only the name Malcolm X on the bronze plaque that marks his grave site, but also Hajj-Malik El Shabazz.

Photographs: top, UPI/Bettmann Newsphotos; center left, Photofest; bottom left, Globe Photos.

DEAD ENDS

FIORELLO H. LA GUARDIA
1882 – 1947

Fiorello La Guardia, the city's most popular mayor, is buried amid the sprawling acres of the Woodlawn cemetery in the Bronx.

JAMES F. CAGNEY

The Bantam Tough, James Cagney, is buried in a crypt in Gate of Heaven cemetery in Westchester.

LEONARD BERNSTEIN
1918 — 1990

The grave of Leonard Bernstein, the man who gave us West Side Story, *is in Brooklyn's beautiful Green-Wood cemetery.*

SAL MINEO (1939–1976)

IF YOU DO NOT HAVE A CAR, IT'S ABOUT A MILE'S HIKE FR the main office of Gate of Heaven cemetery to the marke this Hollywood rebel. Like his early co-star James De Mineo liked to walk on the wild side; he was allegedly m dered by a male hustler outside his home (although some h their doubts about that scenario). Mystery also surrounds death of columnist and *What's My Line?* panelist Dorothy K gallen (she is said to have died of an overdose, though so suspect foul play), who is buried nearby in this austere Rom Catholic cemetery.

ETHYL EICHELBERGER (1945–1990)

WATCHING THIS GREAT PERFORMANCE ARTIST ROLLI skating across the stage in a bright-blue Afro wig Ariadne Obnoxious (in an opera satire) or parodyi Shakespeare in his reworkings of the classics in *Le* and *Hamlette* often converted the most suspicious of critics in bona fide fans. Eichelberger ended his own life after learni that he had AIDS. His friends raised money to have his ash placed in the columbarium of one of New York's most eclect and magnificent cathedrals, Saint John the Divine. Because t columbarium is completely sold out, Saint John's is holding E chelberger's ashes until more vaults are built. The only c terion for interment is the availability of vault space: Mon and fame are meaningless here, even though the choreograph Robert Joffrey is among the residents. Visitors to the cath dral are free to roam through the columbarium, but be advise that there will be standing room only until new space can b readied.

FIORELLO LA GUARDIA (1882–1947)

A LITTLE FLOWER GRACES THE TOMB OF THE MOST POI ular mayor ever elected by the city of New York. He wa that rarest of politicians—a true humanitarian—and i buried amid the sprawling, monument-laden acres of th Woodlawn cemetery, alongside many other notable Nev Yorkers, such as Duke Ellington, George M. Cohan, Osca Hammerstein, Laurette Taylor, and Miles Davis. This beautiful Bronx cemetery is very large indeed; there are ponds an woodlands to explore, and it takes more than one afternoo visit to cover the grounds completely. Be sure to wea sensible shoes.

JAMES CAGNEY (1899–1986)

THE BANTAM TOUGH WOUND UP IN GATE OF HEAVEN CEMEtery in Hawthorne, a place designed to be contemporary Gothic. (Flocks of geese add some much-needed wildlife charm, but admire them from a distance—most geese are vicious.) Owned by the trustees of St. Patrick's Cathedral, this Heaven's gate is a model of rules and regulations: For instance, the headstones bear mostly names and dates, with only the occasional epitaph. Cagney is interred in the St. Francis of Assisi Mausoleum, an aboveground burial crypt that complements the Assisi Chapel, a turret-shaped affair of concrete and glass that looks like a marooned spaceship.

LEONARD BERNSTEIN (1918–1990)

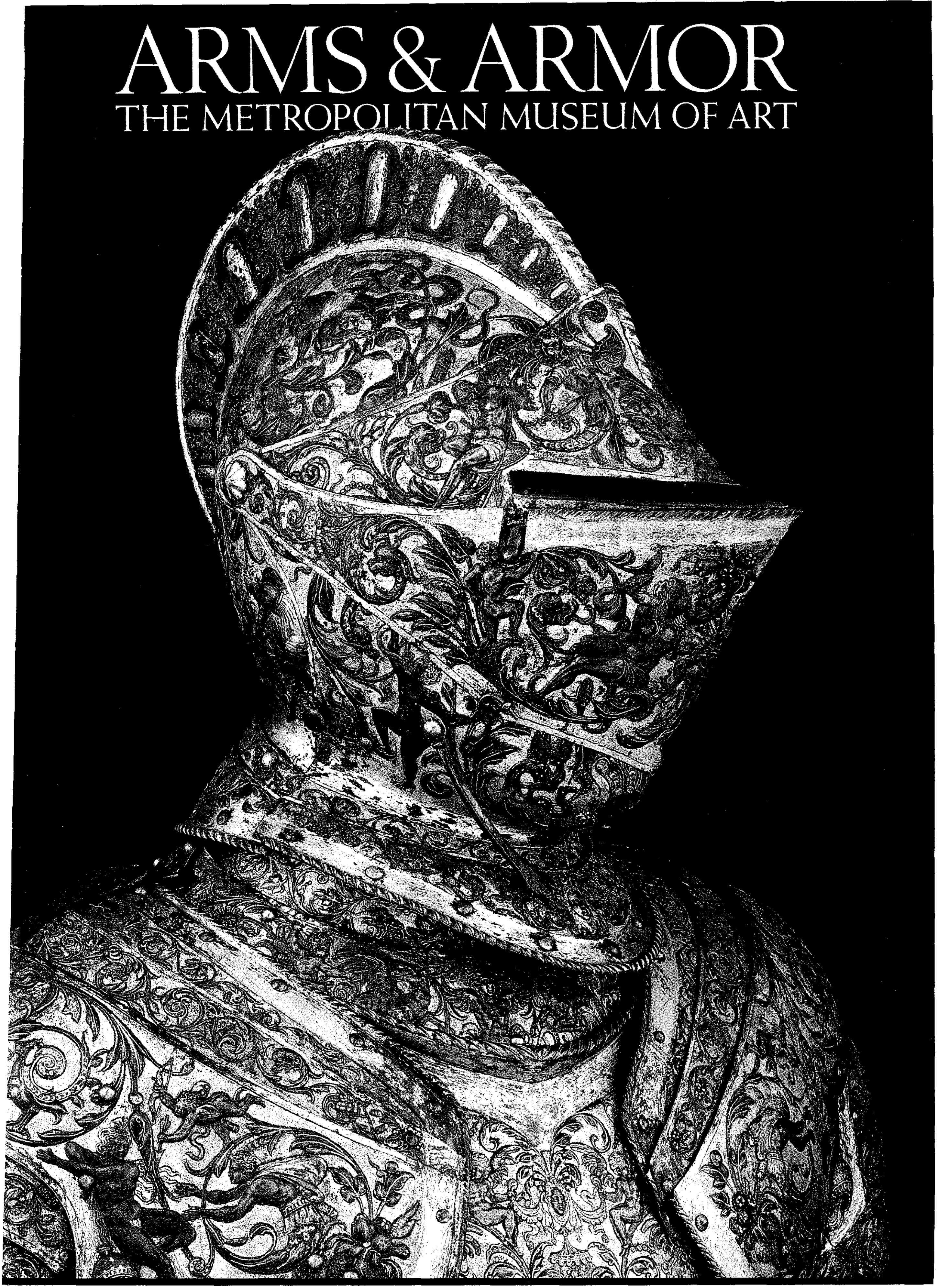
LOOK FOR THE HIGHEST POINT IN BROOKLYN'S GREEN-WOOD cemetery and you will find yourself near the grave of the effervescent conductor/composer who gave us *On the Town, Candide,* and *West Side Story.* He is buried next to his wife, Felicia, in a spot commanding an uninterrupted view of New York Harbor and the Statue of Liberty, as well as a panorama of the rolling hills and manicured lawn that make this enormous parklike cemetery one of the premier resting places in New York City.

(Continued on page 105)

Photographs: top left, Globe Photos; center left, Kobal Collection; bottom right, Steve J. Sherman.

ARMS & ARMOR

THE METROPOLITAN MUSEUM OF ART



ALPH LAUREN

AT 72ND STREET

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ARMS & ARMOR

THE METROPOLITAN
MUSEUM OF ART

BY ELYSE TOPALIAN

As legend has it, a knight returning to Camelot from distant lands would be visited at the castle by friends and admirers from throughout the kingdom. Beginning November 8, a whole host of knights—and much more—will be back, when the Metropolitan Museum's Arms and Armor Galleries reopen after three years of renovation. In the spirit of Arthurian tradition, museum visitors may come to call on these returning friends and foes from across time and territory, in galleries where history and lore, pomp and circumstance, ingenuity and artistry converge.

This special section will give you a glimpse of the new galleries and the breathtaking collection that fills them—noble steeds and celebrated armors, brightly painted shields, rapiers and sabers with hilts of precious stones and gold, firearms inlaid with ivory and mother-of-pearl, colorful heraldic banners. These were the accoutrements of held or hoped-for power throughout the ages, and they belonged to emperors and nomads, cowboys and pirates, samurai and sultans. Some of their owners were famous, like Catherine the Great and Boabdil, the last Moorish king of Granada. The names of others have faded with time or been lost altogether—those of Viking warriors, jousting knights, settlers of the American West.

Spenser wrote of "fierce warres and faithfull loves," and countless works of literature have brought to life worlds of adventure and marvels, tested codes of honor, and the eternal struggle between good and evil. The Metropolitan's new galleries capture the romance of those legends—as well as the spectacle of particular moments in history—in objects that have been patiently wrought and lovingly embellished. These proud possessions of kings and captains, heroes and villains were worn on the battlefield and during the hunt, in the tournament and on parade.

Please join with the museum in celebrating—beginning November 8—the return of one of the great armories of the world and one of New York's finest treasures.

Philippe de Montebello, Director

PONT MORGAN INC

PHOTO: H. BROOKS WALKER

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On the cover: One of the magnificent armors created for King Henry II who, ironically, was killed in a tournament accident. It was designed by master engraver Etienne Delaune around 1555.

Harris Brisbane Dick Fund, 1939.

THE COLLECTION

EUROPE

Gleaming armor, glinting blades, and multicolored banners call up images of knights battling for noble causes, righting wrongs, protecting the weak (especially "damsels in distress"), and living by a code of chivalry that prized the loftiest ideals of honor and valor.

With names that resonate across the ages—King Arthur, Beowulf, Siegfried and Hagen, Dietrich von Bern, Wayland the Smith—these figures made their first appearances in literature and lore centuries ago. Through countless retellings, they have grown ever bigger and more heroic, embodying an "age of chivalry" and flooding our perceptions of what that age might have been like.

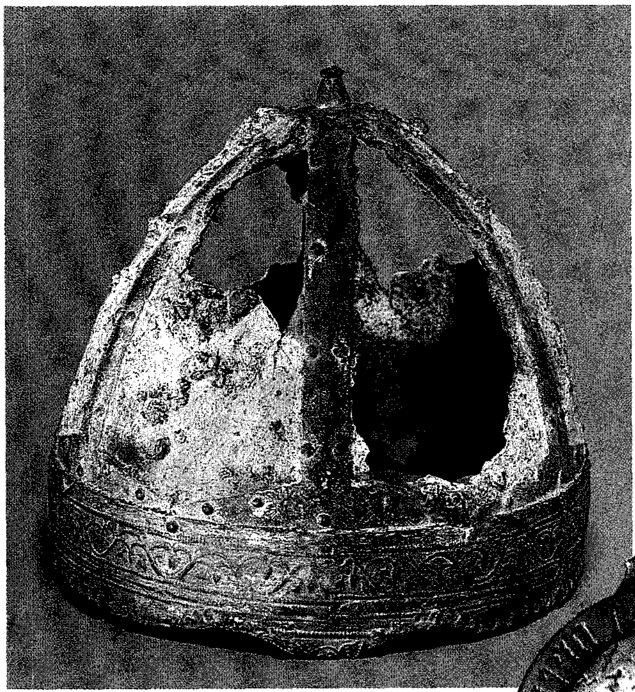
As with the legends of yore, real armors and weaponry evolved quickly and with imagination. Witness the nomadic-chieftains' helmets, Viking swords, battle-scarred shields, palace-guard liveries, elegant rapiers and sabers, richly decorated firearms, and dozens of armors that fill the Metropolitan's Arms and Armor Galleries devoted to Europe.

So much for Coleridge's rhyme—"The knights are dust/And their good swords are rust/Their souls are with the saints, we trust"—because the knights, noblemen, and warriors in these galleries seem present, on horseback and on foot, plunging into battle, preening on parade, exhibiting their prowess in tournament.

The "knight in shining armor" developed over time according to the necessities of battle and the vanity of kings. Full helmets were not worn until the 12th century, when Crusaders needed them for protection against the arrow storms of the Saracens.

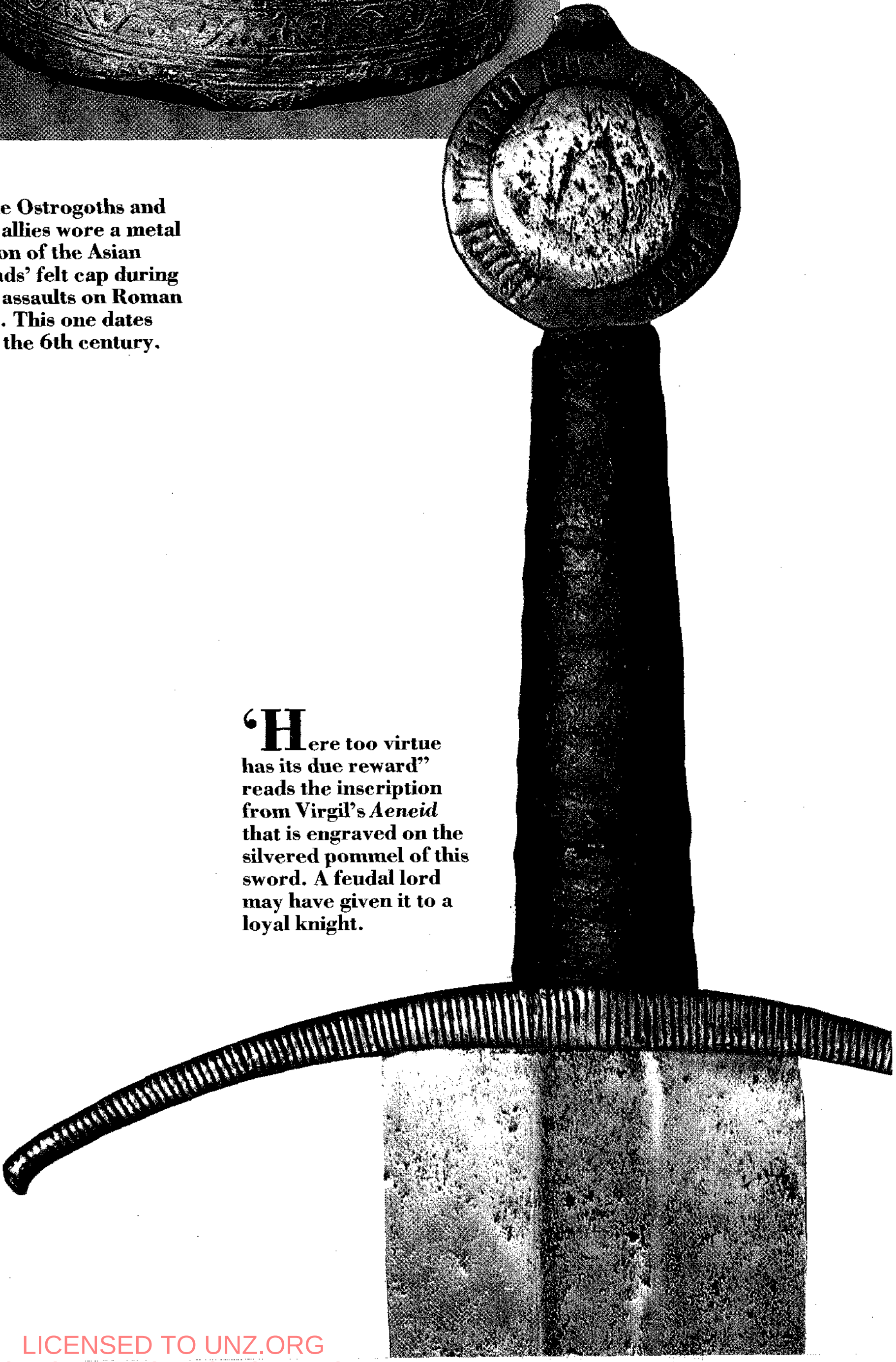
Once the face was entirely covered, heraldic emblems on shields and helmet crests announced rank and family. Mail armor—flexible body coverings made of interlocking metal rings—could protect against sword cuts but not against a lance or a bowman's arrow, so little by little warriors added rigid steel plates.

By the turn of the 15th century, the knight was completely encased in a shell of steel that looked cumbersome, but in fact, thanks to an ingenious system of rivets and internal leather straps, allowed considerable movement. Indeed, a perfect knight

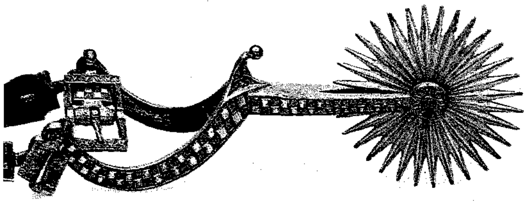


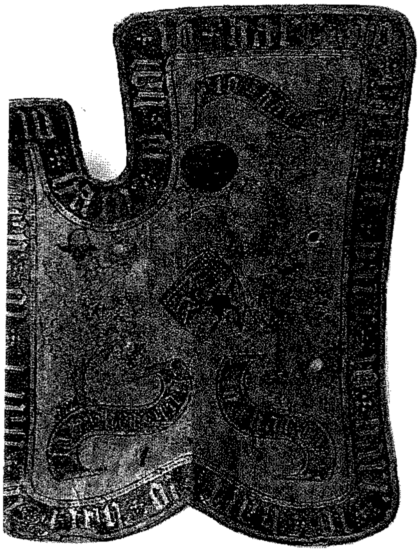
The Ostrogoths and their allies wore a metal version of the Asian nomads' felt cap during their assaults on Roman lands. This one dates from the 6th century.

A squire could w silvered spurs, but never gilded ones— privilege was reserv for the knight, whos spurs might be deco rated with designs echoing patterns in l coat of arms, in this case the black and g checks of the Catala counts of Urgell aro 1400.



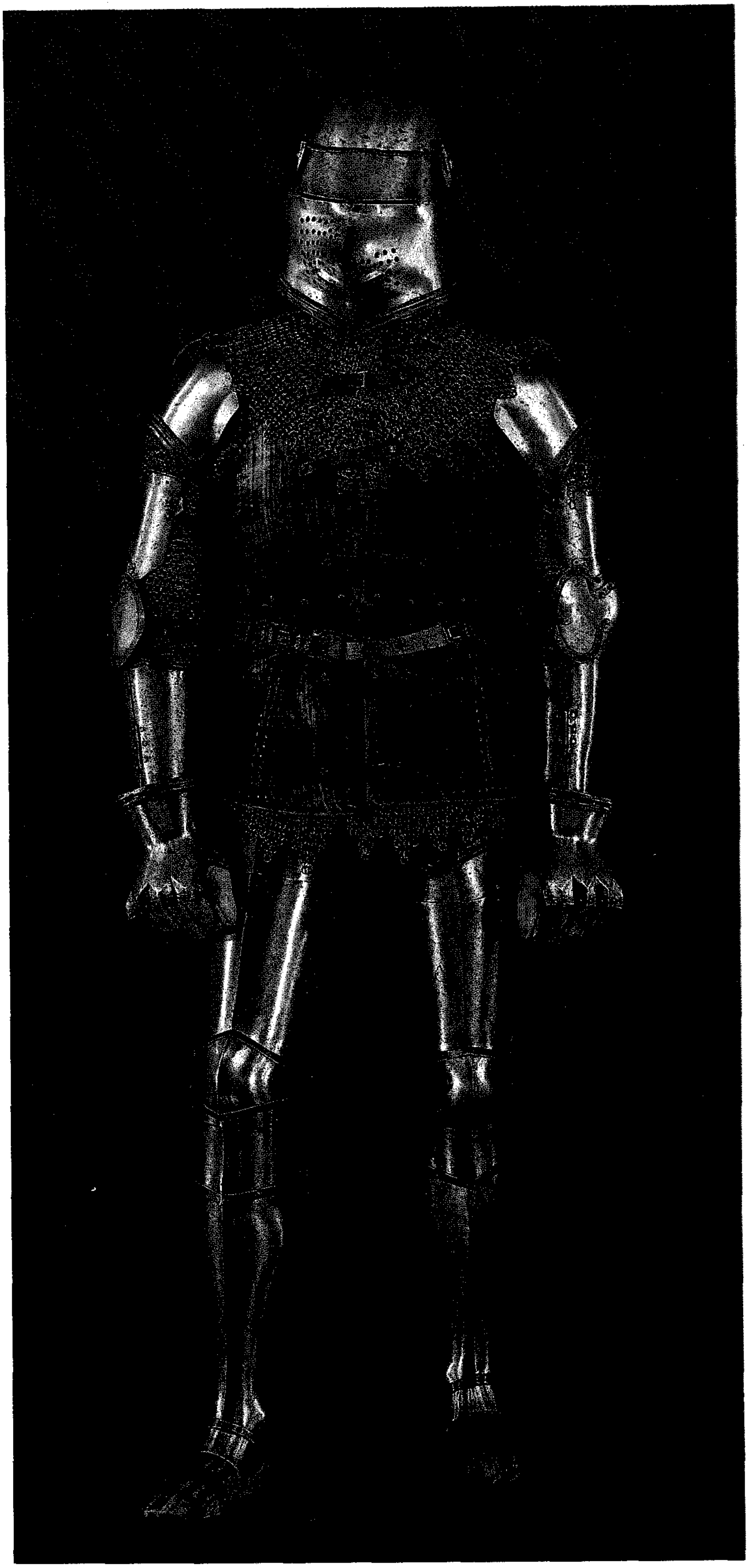
"Here too virtue has its due reward" reads the inscription from Virgil's *Aeneid* that is engraved on the silvered pommel of this sword. A feudal lord may have given it to a loyal knight.





Shields became obsolete as body armor improved, but some were still in use in the 15th century for tournaments. This one keeps alive the spirit of *combat with painted* war cries of IO HARR (JUST WAIT) and LAS VBER GAN (LET IT PASS OVER).

"K*nights in shining* armor" evolved by the late 14th century, when harder surfaces than mail were needed to deflect the blows and projectiles of improving weaponry. This early armor is composed mostly of pieces found in the ruins of a Venetian fortress on a Greek island overrun by the Turks in 1470.



Clockwise from top left: Gift of Stephen V. Grancsay, 1942; Gift of William H. Riggs, 1913; Bashford Dean Memorial Collection, Gift of Helen Fahnestock Hubbard, in memory of her father, Harris C. Fahnestock, 1929; Gift of Clarence H. Mackay, 1930; western Europe, ca. 1400, The Collection of Giovanni P. Morosini, presented by his daughter Giulia, 1932.

was expected to master feats like vaulting into a horse's saddle—wearing his fifty or sixty pounds of armor—with ease.

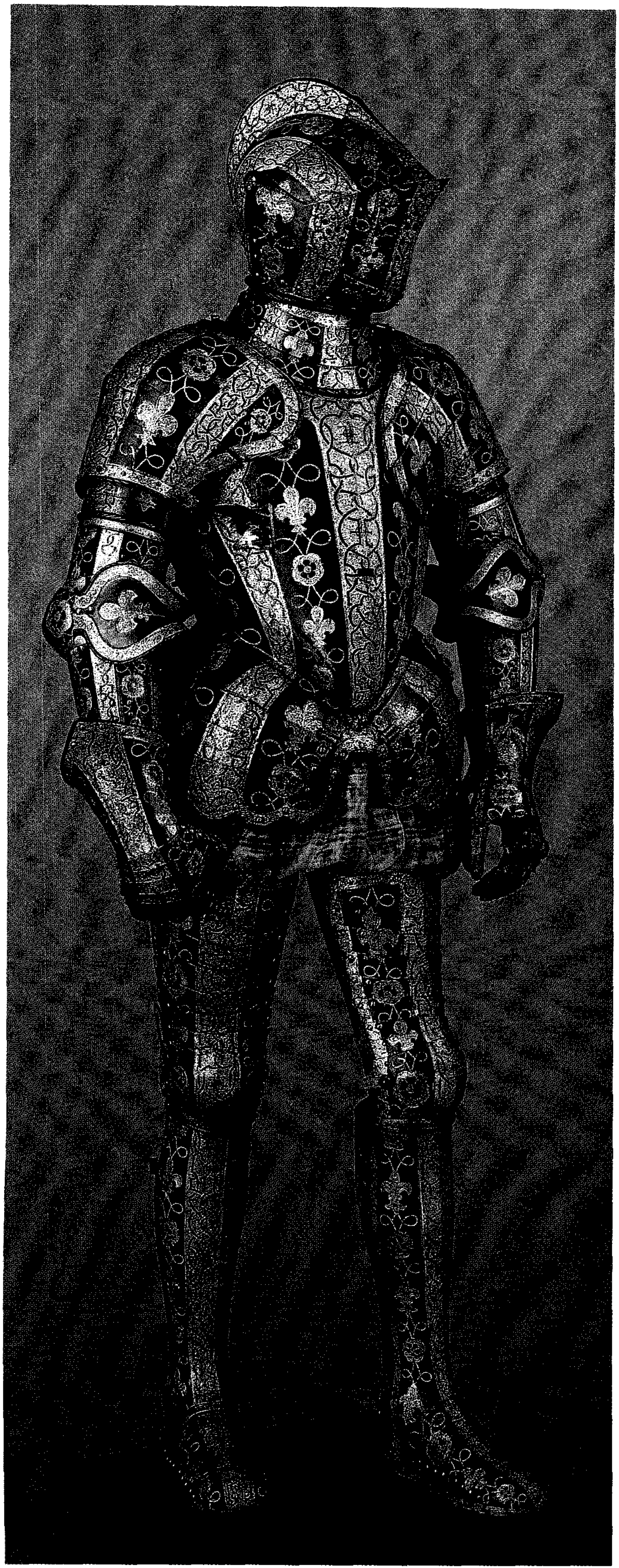
Armor was also a fashion statement, reflecting the style of the time, like the slim, spiky Gothic style and the rounded, more graceful forms of the Renaissance. During the 16th century, when the upper classes began to wear their armor as costume, extravagant designs were etched and then embossed as armorers learned to hammer sculptures in steel, like the fanciful helmets of Germany and extravagant scenes from classical history and mythology in Italy.

Armor was always a status symbol because of its high cost, and by the 16th century, parade armor had become the most extensive jewelry ever designed, covering the wearers from head to toe. Since a sword blow would not glance off an embossed armor, taking the field of battle in that sort of formal attire was almost never done.

And what of the sword, so personal and so powerful that some of their names are familiar to us today—King Arthur's Excalibur, Sir Tristram's Curtana, Roland's Durendal, Charlemagne's La Joyeuse, Siegfried's Balmung, El Cid's Tizona. Across eras and cultures, the sword seems inseparable from the warrior, taking on the significance almost of a living being and being treated with a superstitious respect.

Out of these battle weapons evolved finer and more embellished swords for civilian defense, for fencing, and for the hunt. Presentation swords, some quite elaborate, were considered worthy gifts for kings and great warriors, and they were handed down from generation to generation.

The European arms galleries at the Metropolitan display silver-inlaid swords from the days of the Vikings to gold-hilted rapiers encrusted with jewels to an 18th-century hunting sword with a fancifully carved ivory hilt in the shape of a lion. A whole array of gold- and silver-inlaid firearms, lavishly carved and ornamented, complete the galleries, evoking the lavish tastes of such patrons as Emperor Charles V, Louis XIII of France, and Catherine the Great of Russia.



Munsey Fund, 1932.

The English royal armory at Greenwich turned out some of it finest work with this armor for George Clifford, third earl of Cumberland and a favorite of Queen Elizabeth I. Clifford a celebrated soldier, scholar, and gentlem pirate who preyed on Spanish treasure fleet for England and who captured the formidable fortress in Puert Rico known as the Ke to the Caribbean.

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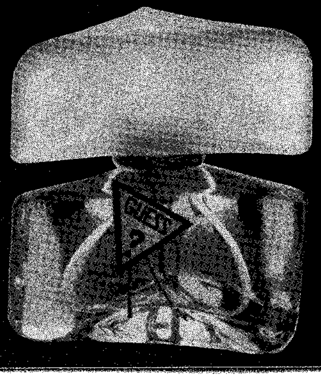
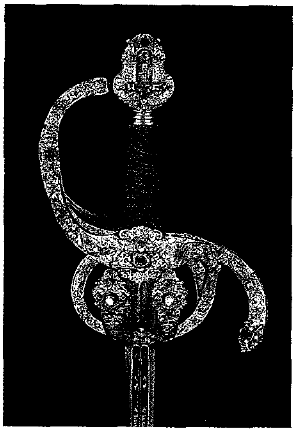
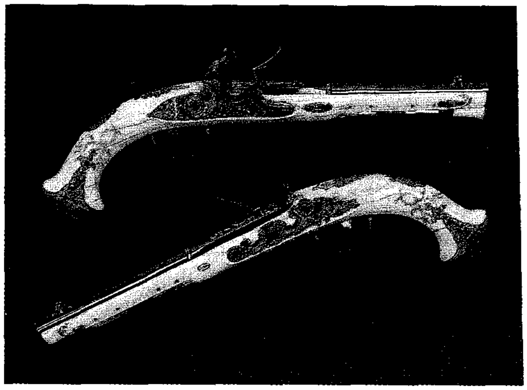


EUROPE



Jewels were worn by men at court, and this elaborate hilt, studded with precious stones and made by the court cutler to the prince elector of Saxony, would have been considered part of an ensemble of masculine jewelry.

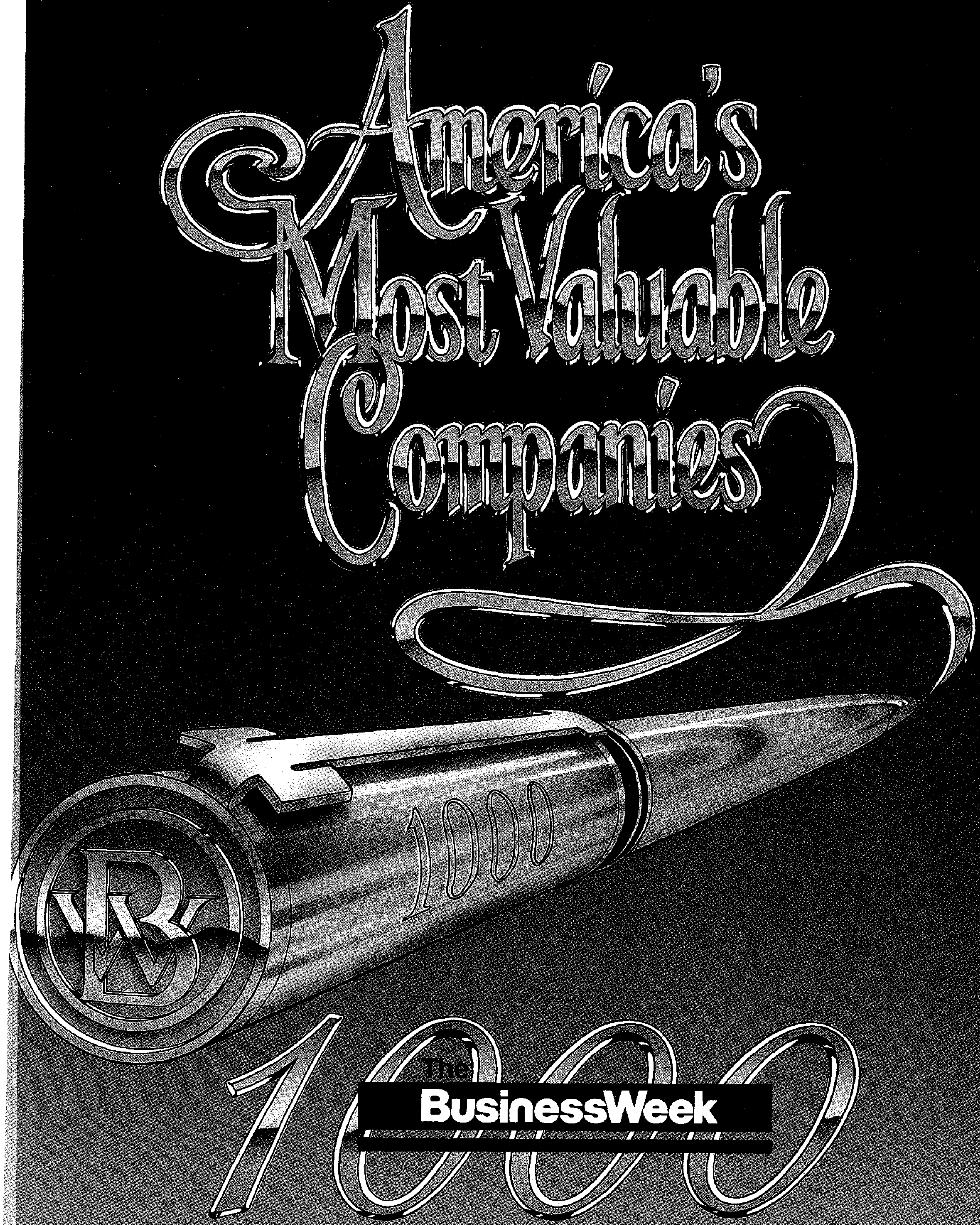
One of the finest pieces in the Metropolitan's armor collection, hammered from a single sheet of steel in 1543 by the "Michelangelo of armorers," Filippo Negroli of Milan. A graceful mermaid lies languorously across the helmet's crest, holding the terrifying head of Medusa by its hair of writhing snakes.



Catherine the Great, empress of Russia, made a gift to the king of Poland of these exquisite pistols, which are stocked in ivory and signed by her court gunsmith, Johan Adolph Grecke.

Opulent and diminutive, this armor created for a five-year-old Spanish prince in 1712 was probably the last royal armor made in western Europe. Small children from wealthy families wore armor to grow accustomed to its weight and feel.

Clockwise from top left: Fletcher Fund, 1970; Gift of J. Pierpont Morgan, 1917; Gift of John M. Schiff, 1986; Purchase, Armand Hammer Gift, 1989.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More than 3,000 treasures of Japan's spectacular history and culture make up the Metropolitan's collection of Japanese arms and armor, and in the new galleries are two large rooms devoted to the armors, swords, banners, costumes, and accessories of Japan's past 1,500 years. This is by far the finest and most comprehensive collection of Japanese arms and armor outside Japan, and it is the first time in more than fifty years that so much of it has been on view.

At the heart of the collection are the trappings of Japan's warrior elite, the samurai, who rose as the aristocratic "knights" of feudal Japan and reigned until the second half of the 19th century. Their code—*bushido*, the way of the warrior—was similar in ways to the code of chivalry in Europe, but battle dress in East and West were quite different.

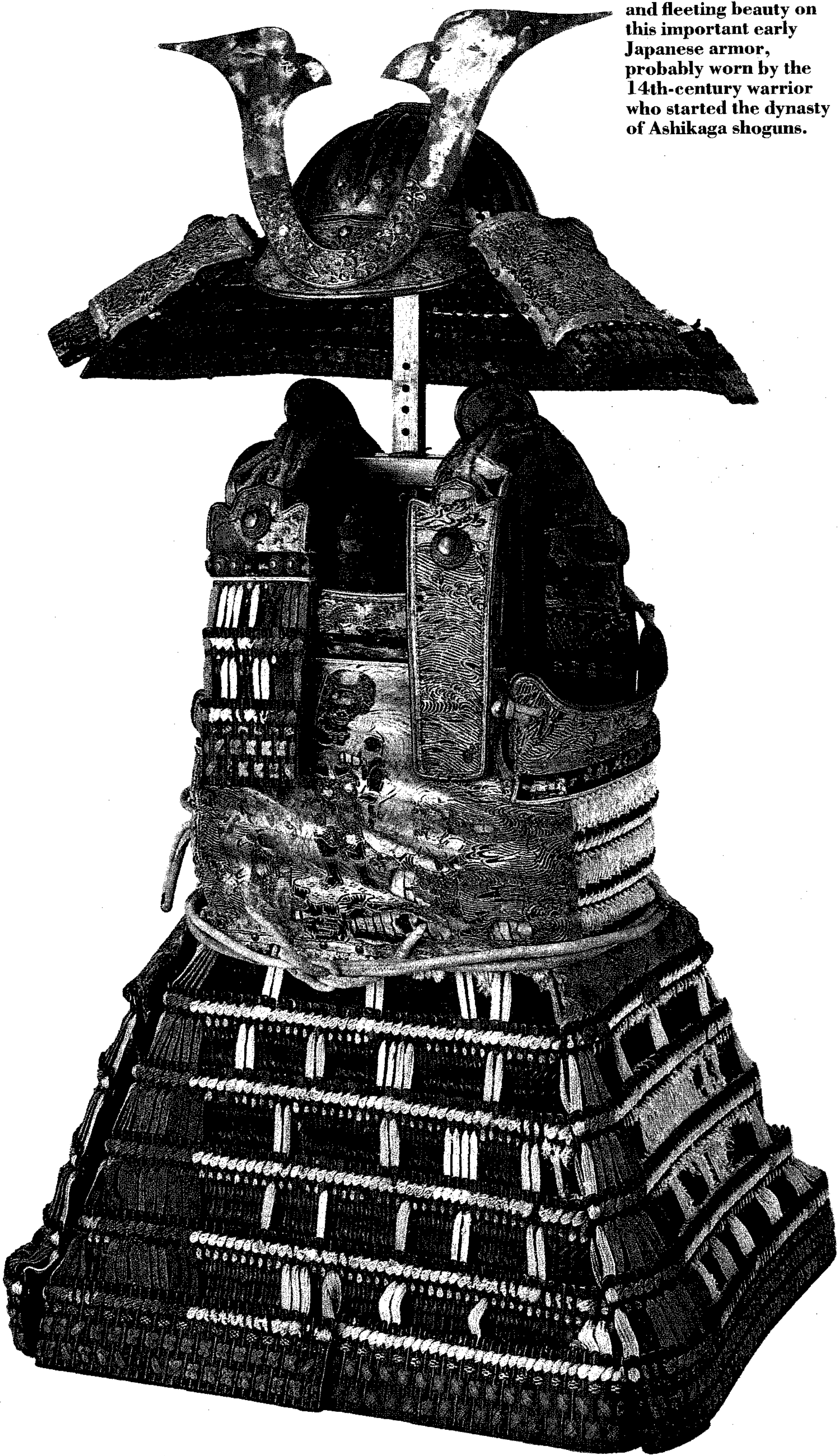
European armor was fashioned of large, rigid plates of steel, while the armor of the samurai was composed of thousands of intricate parts. Row upon row of scales—lacquered and laced together with silk straps—made up each armor, along with helmets made of steel plates and fierce face masks. Elaborate badges, helmet crests, and silk braids announced the wearer's family and rank.

Helmets came in an astounding variety of shapes, sporting traditional emblems or images of wit and whimsy. Many of them had a small opening up at the top—for ventilation and to provide a gateway for the fighting spirit to enter the warrior's body.

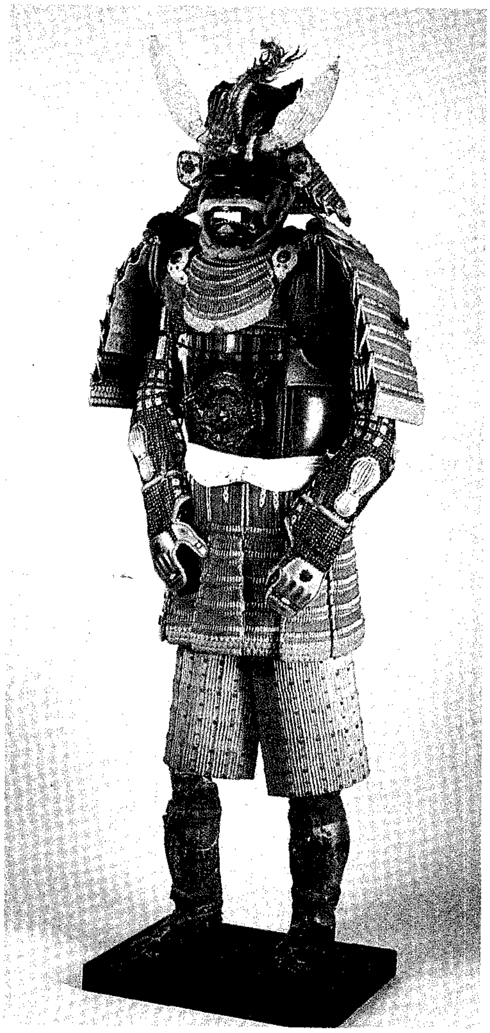
But it was the sword, the "soul of the samurai," that inspired almost religious awe, and with good reason: Blades were crafted with infinite patience and skill for months by masters working in traditions centuries old. Their sharpness and beauty were the subject of lore. It was the privilege of the samurai to wear the *daishō*, a fabulous set of matching swords—one three feet in length, the other two—and great care was taken to match them in appearance exactly. The mountings for these and other swords were adorned by some of the most refined metalwork ever created.

Japanese swords had a unique construction. They could be taken apart easily and reassembled, using guards, grips, and ornaments that varied their appearance for different occasions. This sword "furniture" was, in a sense, the jewelry of the Japanese gentleman, because of the almost infinite variety of designs and motifs that were used, from military scenes to Zen symbols and celebrations of nature.

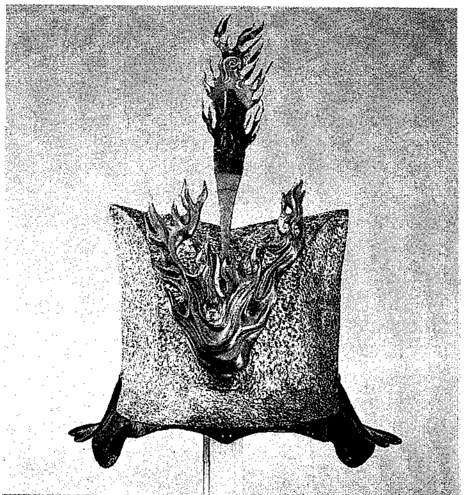
Rainbow colors represent good fortune and fleeting beauty on this important early Japanese armor, probably worn by the 14th-century warrior who started the dynasty of Ashikaga shoguns.

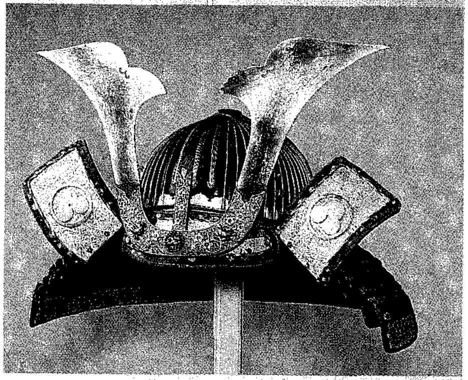


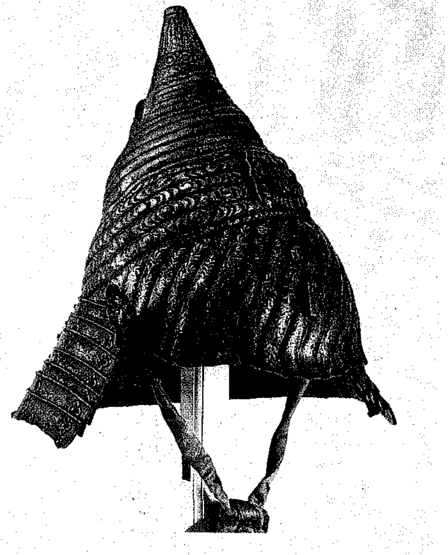
Gift of Bashford Dean, 1914.

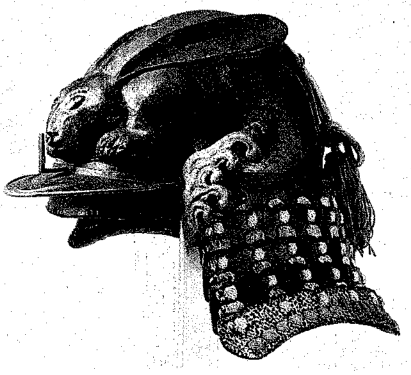


Helmets could be traditional and ornate, but they often took on whimsical or exotic shapes, like this 16th-century imitation in lacquered iron and copper of an old man's hat (top), and these conch-shell and rabbit creations.

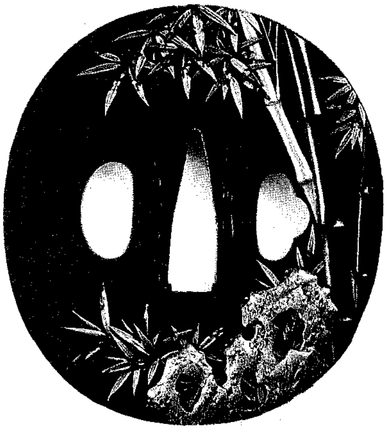








Heirloom armors evolved over time as their thousands of intricate parts were relaced and updated. Daté Yoshimuro—the *daimyo*, or hereditary lord, of Sendai—incorporated a prized 16th-century helmet bowl into his 18th-century armor.



Swords were taken apart and "accessorized" for different occasions. Bamboo and rocks decorate this 19th-century *tsuba*, or sword guard.

Clockwise from top left: Gift of Bashford Dean, 1914; Bequest of George C. Stone, 1935; 15th century, Rogers Fund, 1913; 17th century, The Giovanni P. Morosini Collection, presented by his daughter Giulia, 1932; 17th century, Rogers Fund, 1907; The Howard Mansfield Collection, Gift of Howard Mansfield, 1936.

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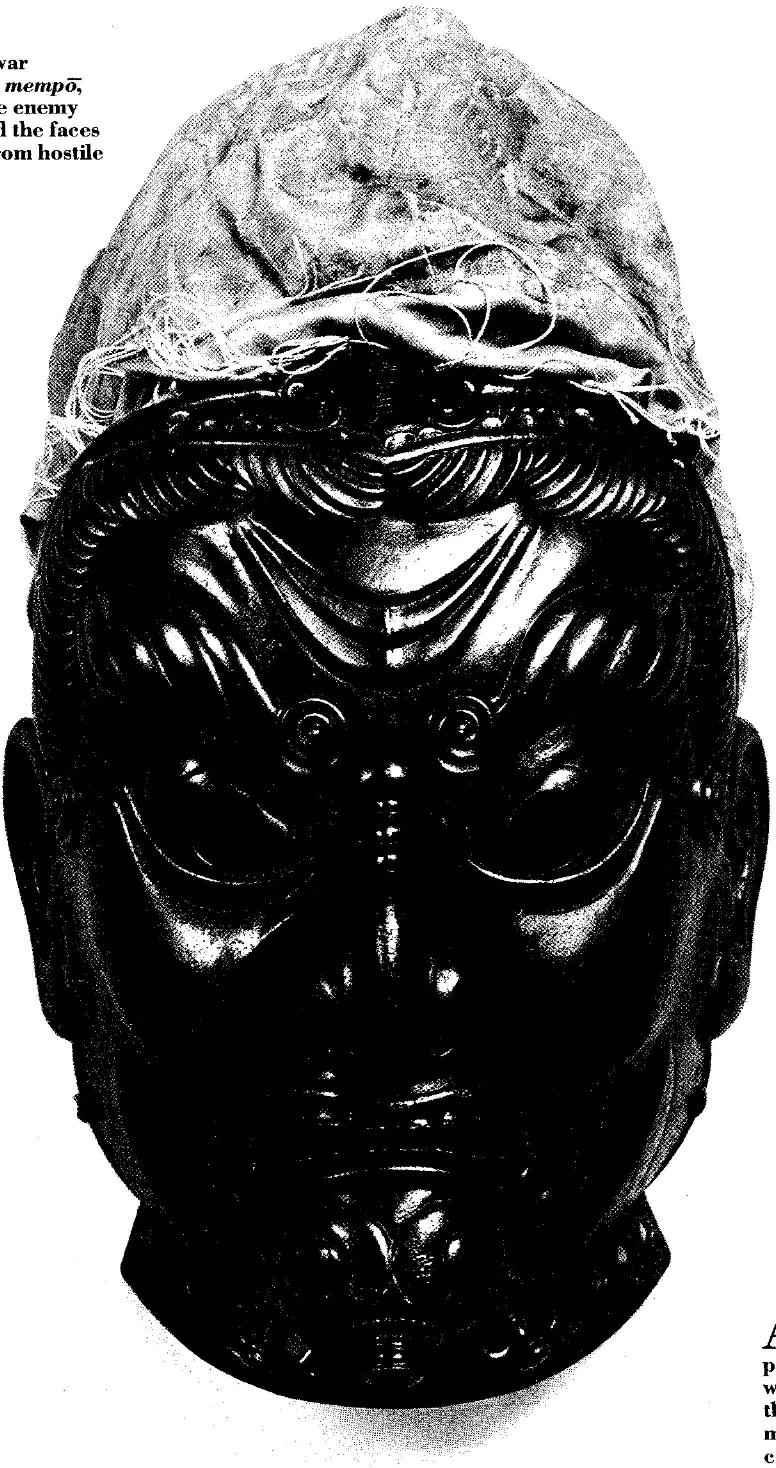
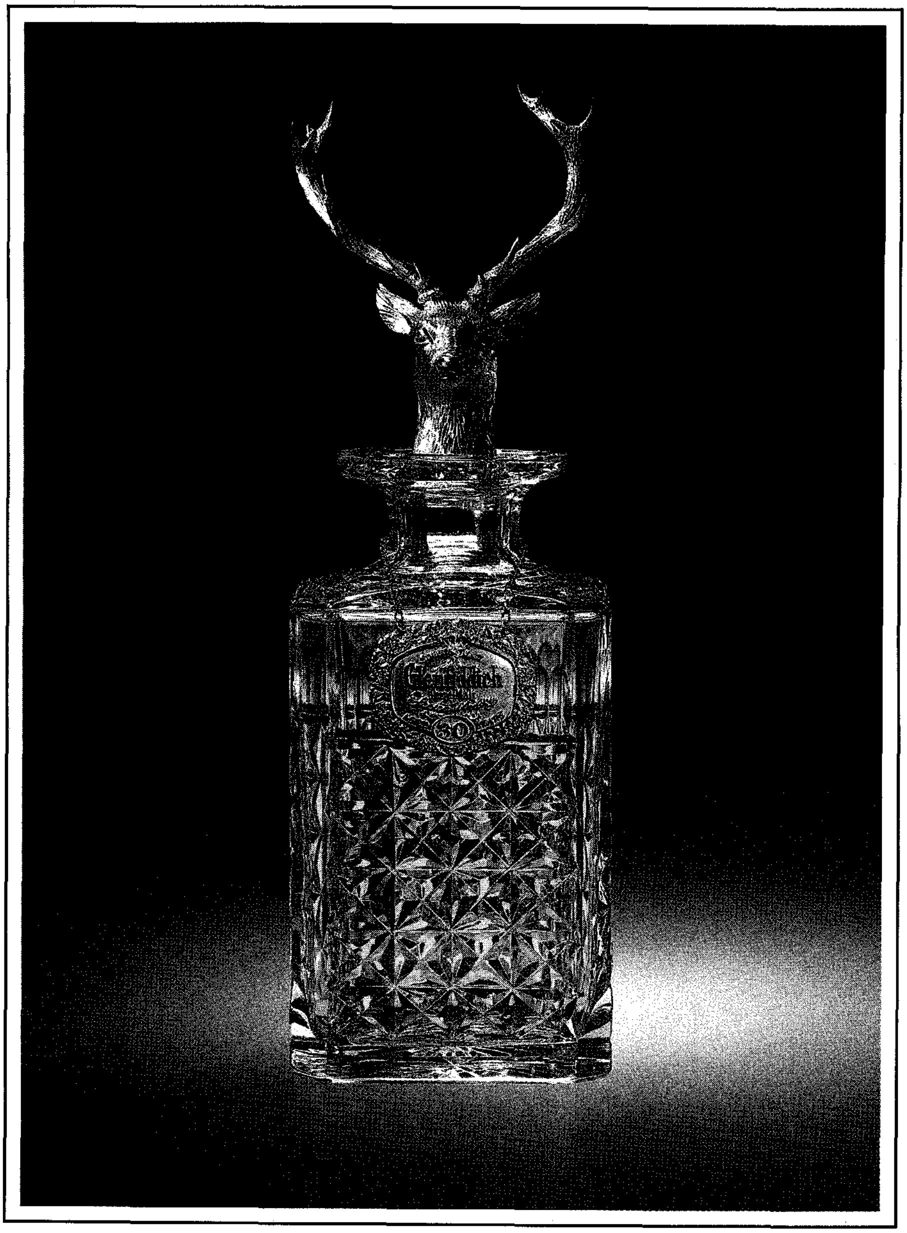


A trademark and privilege of the samurai was to wear the *daishō*, the splendid set of matching swords considered to be "the soul of the samurai."

From top: dated 1745, Rogers Fund, 1919; late 18th century,
The Howard Mansfield Collection, Gift of Howard Mansfield, 1936.



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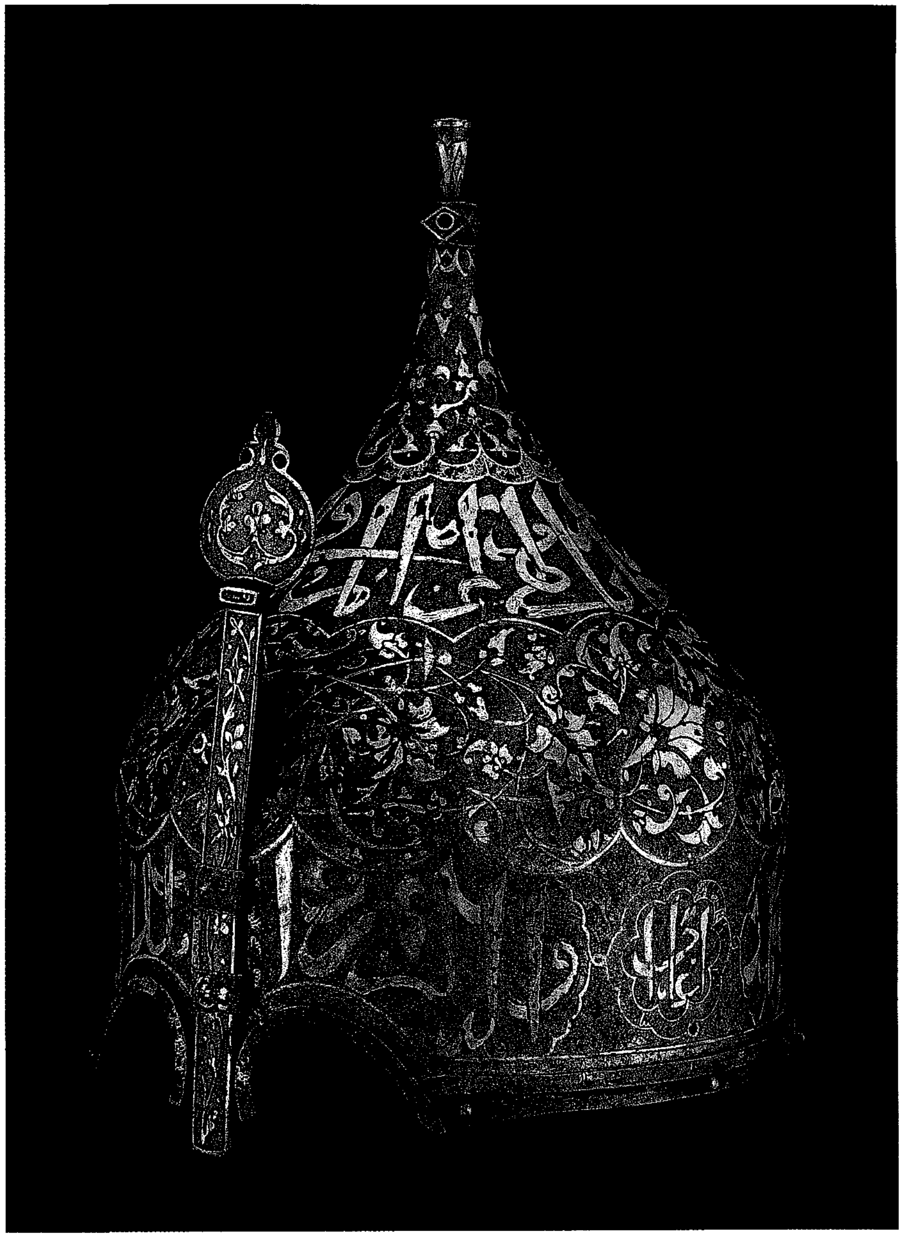
THE ISLAMIC WORLD

From the exotic courts of Persia, Turkey, and India come the delicate arabesques and bold inscriptions of Islam, the religion begun by Muhammad in 622 that swept from Arabia west to Spain and east to India and Southeast Asia. Islam promised its followers the delights of paradise in reward for spreading the teachings of the Prophet. During his lifetime, Muhammad himself fought in pitched battles and his sword, Dhu'l-faqar, is still a symbol of authority and victory.

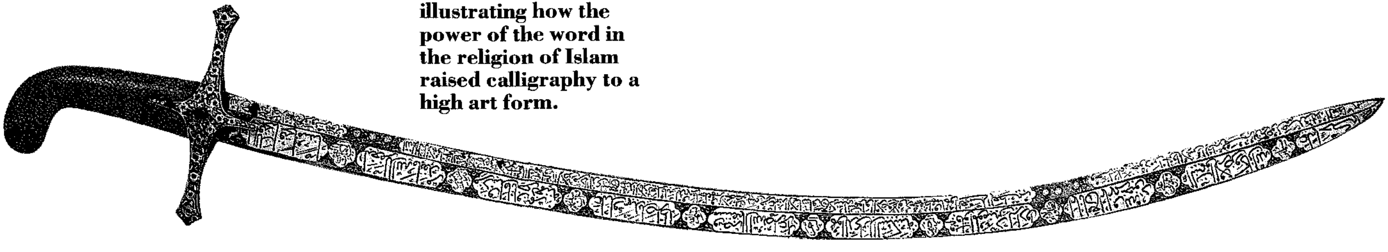
In the Metropolitan's arms and armor gallery devoted to Islam, the trappings of military aspirations and power bring those conquests to life. Persian workmanship reigned supreme in the Islamic world, producing the finest helmets and mail, and the most celebrated swords, made of "Damascus steel." So gracefully forged were the scimitars of Persia that they were named for the sweep of the *shamshir*, or "lion's tail."

Jewels of all colors and descriptions sparkle across the precious-metal surfaces of exotically shaped weapons from Mughal India, a testament to that empire's enormous wealth and power. No less astounding are the elaborate carvings and inlays of the Turks that covered the surfaces of their sabers and firearms, armor and shields—all accoutrements to the quest for power that helped bring about the Byzantine Empire's final overthrow and a chain of conquest that twice reached as far as the gates of Vienna.



Sweeping outlines—like the dome of a mosque—and elaborate silverwork over dark steel show off the spectacular workmanship of 15th-century Persia.

Quotes from the Koran are carved in gold on this 16th-century Turkish saber, illustrating how the power of the word in the religion of Islam raised calligraphy to a high art form.



From top: Purchase, Anonymous Gift, 1950; Bequest of George C. Stone, 1935.

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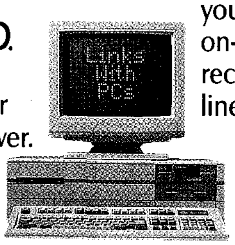
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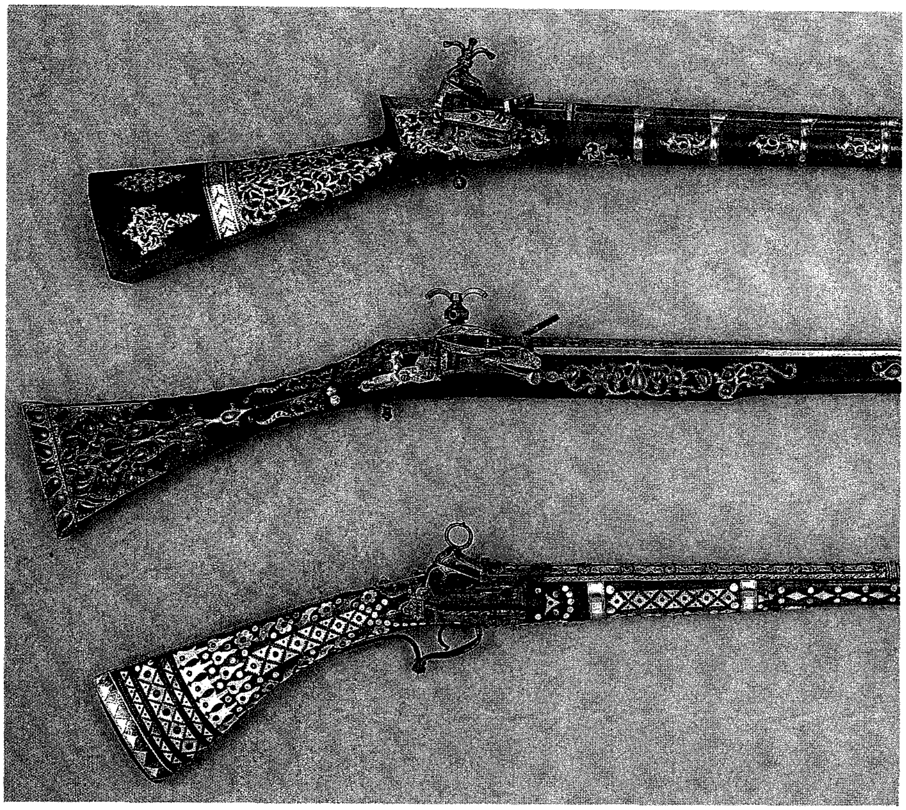
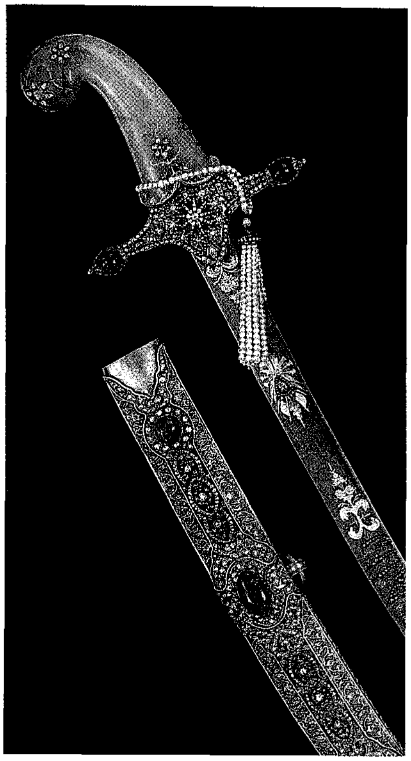
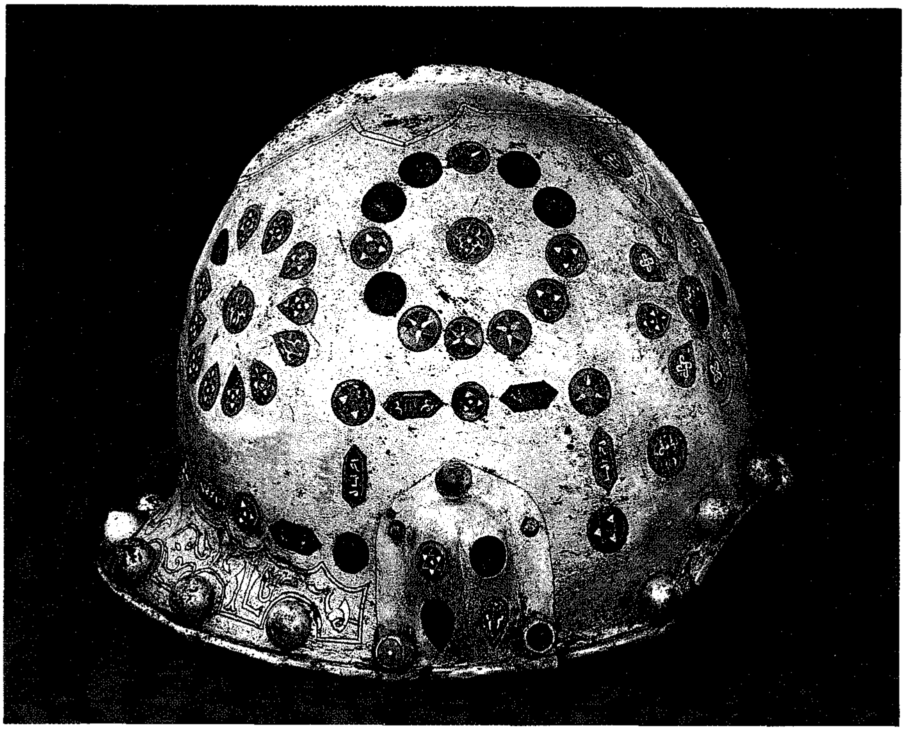
THE ISLAMIC WORLD

Gunsmiths in the Islamic world fashioned firearms after European models, but the embellishments were all their own. These weapons are from 18th-century Turkey, Morocco, and the Balkans, all part of the far-reaching Ottoman Empire.





Three centuries of artistry converged to honor the 1876 enthronement of Turkish sultan Murad V —a blade of steel from 17th-century Persia, a grip of jade and jewels from 18th-century Mughal India, and a diamond-and-emerald-studded guard and scabbard from Murad's Turkey.



Boabdil, the last sultan of Granada, is reputed to have worn this dazzling helmet of burnished gold leaf and cloisonné enamel, the only piece of armor known to survive from Moorish Spain.

Clockwise from top: The Collection of Giovanni P. Morosini, presented by his daughter Giulia, 1932; Bequest of George C. Stone, 1935; Purchase, The Vincent Astor Foundation Gift, 1983; Gift of Giulia P. Morosini, in memory of her father, Giovanni P. Morosini, 1923.

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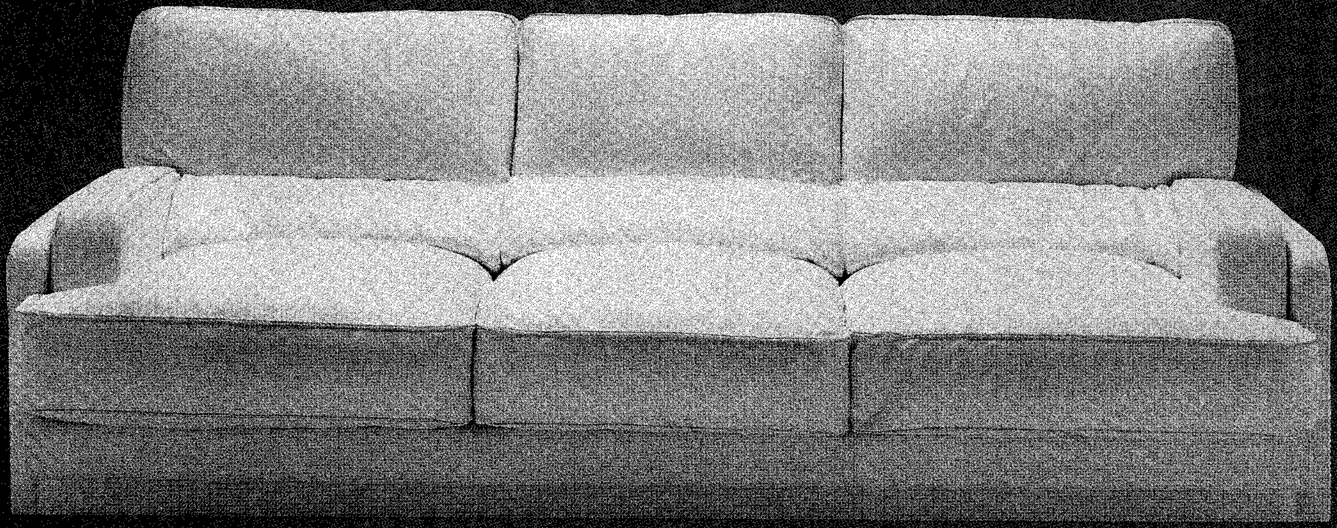

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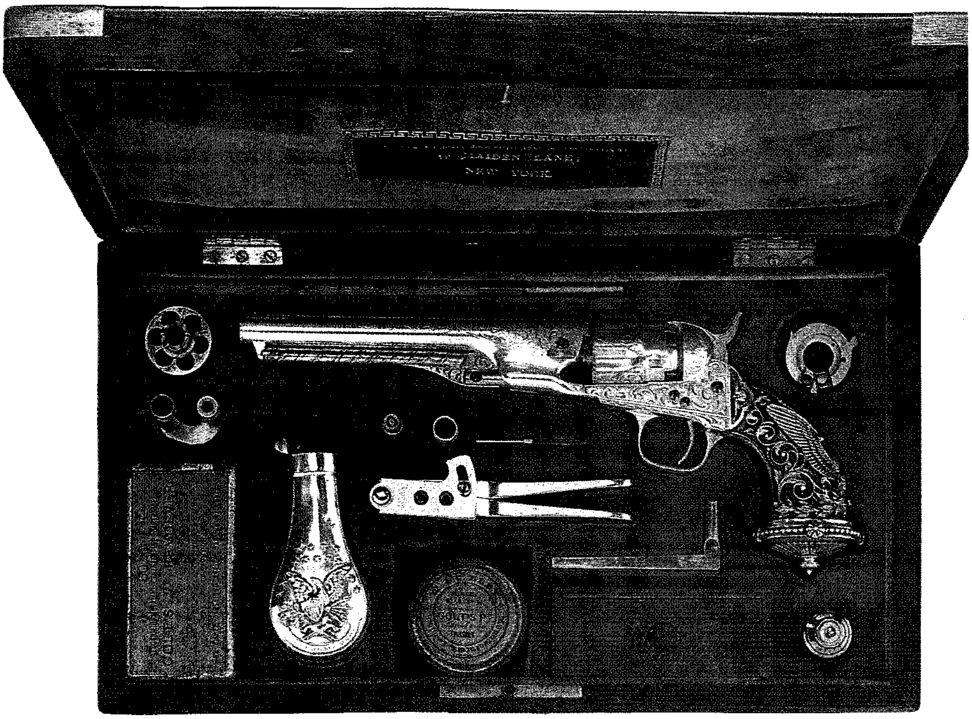
NORTH AMERICA

‘New World” settlers quickly adapted the refined weaponry of Europe to their very practical needs in the colonies and on the frontier.

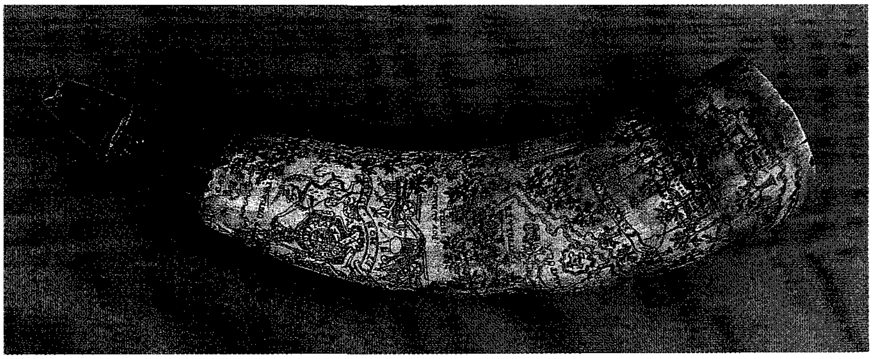
The “Kentucky rifle,” which won an instant reputation for the American rifleman around the world, was actually made in Pennsylvania by Swiss and German immigrant gunsmiths who adapted a German rifle for frontier conditions and for use with the inferior gunpowder then available in the colonies. And Samuel Colt, who claimed that he invented his famed revolver, actually incorporated into his design a revolving-chambered cylinder that had been used in Europe since the 1500s.

The Metropolitan's gallery of 18th- and 19th-century arms from America is full of silver-hilted swords, Colonial muskets, engraved powderhorns, and rifles and revolvers that show off the technical ingenuity of legends like Colt and Eli Whitney. And as fast as something new was invented, Americans added their own particular artistic flair—from folk-art engravings on powderhorns by soldiers during wartime to elaborate embellishments on sword hilts and gun barrels by accomplished engravers and designers from Europe.

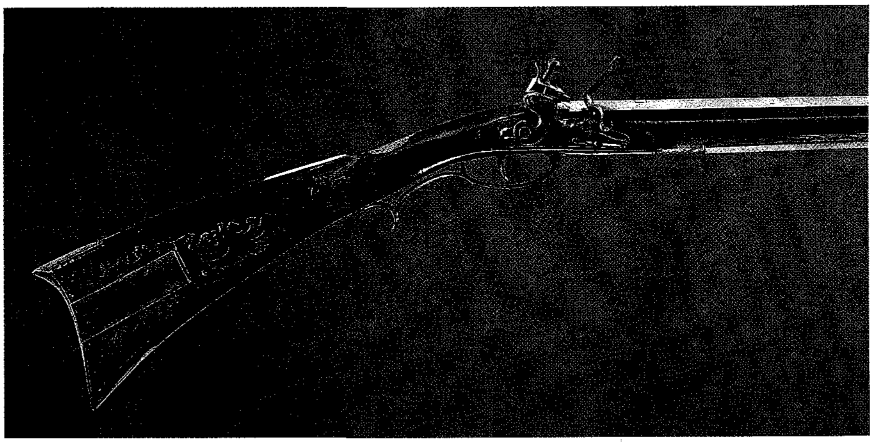
The mass production of machine-made, Civil War–era weapons like the Winchester—“the gun you load on Sunday and fire all week”—largely brought the armorer's art in America to an end, although a decorative element in sporting arms and presentation pieces exists to this day.



This presentation revolver is an embellished version of Samuel Colt's 1862 Police Model. Colt's revolvers, the first mass-produced in this country, are now a symbol of the Old West.

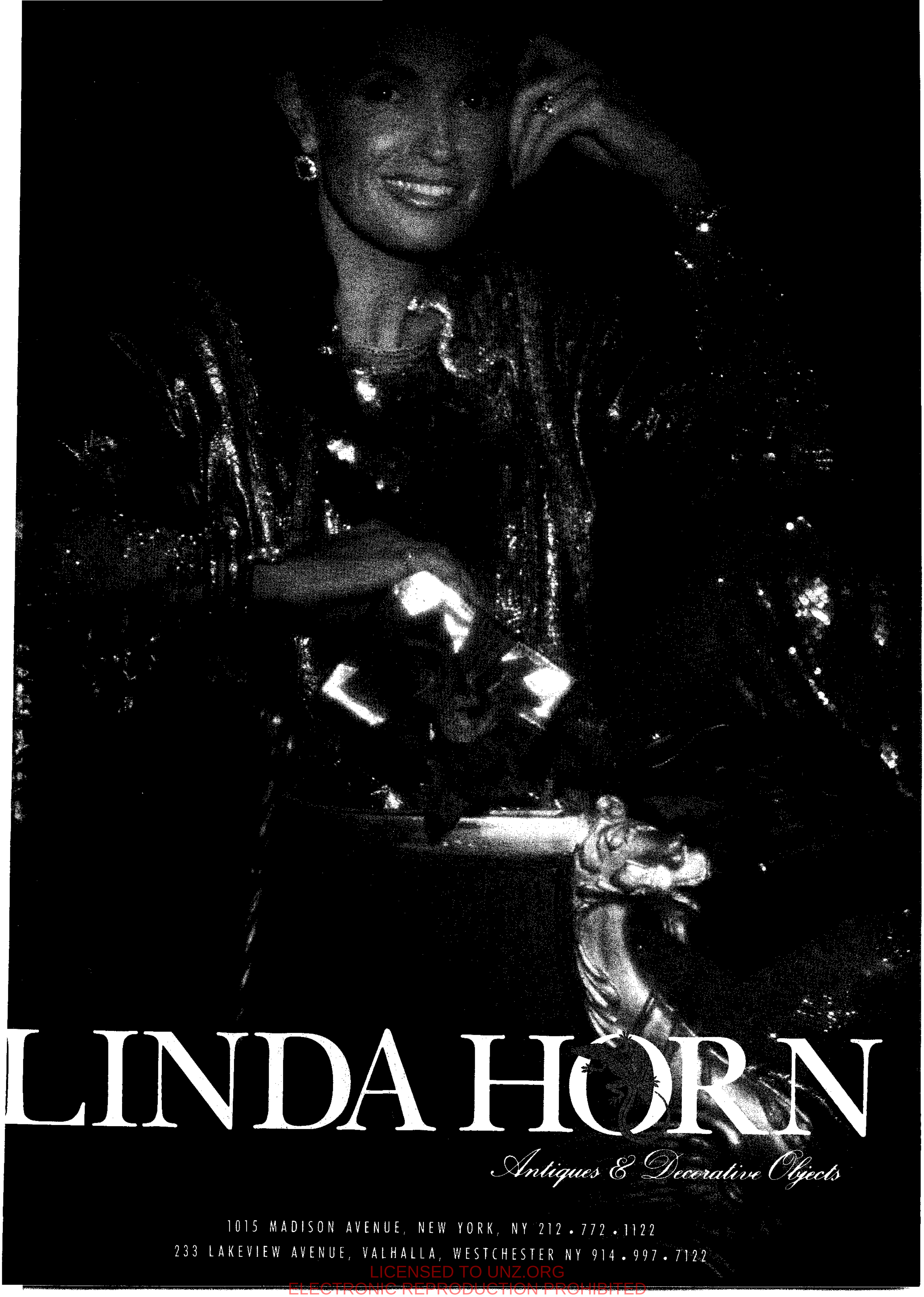


One type of folk art during the French and Indian Wars, the Revolution, and the War of 1812 was the engraved powderhorn—and the artists were often the soldiers themselves.



The “Kentucky rifle” was perfectly suited for life on the American frontier, with a long barrel for accuracy and a small caliber enabling hunters to carry more of its light bullets on long wilderness expeditions.

From top: Gift of Mr. and Mrs. Jerry D. Berger, 1985; dated 1759, The Collection of J.H. Grenville Gilbert, of Ware, Massachusetts, Gift of Mrs. Gilbert, 1937; ca. 1815-25, Rogers Fund, 1942.



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Bashford Dean wearing an armor from his private collection.

HISTORY OF THE COLLECTION

It was a natural transition for Bashford Dean—a zoologist from Columbia University and the American Museum of Natural History with a specialty in armored fishes—to become the Metropolitan Museum's first curator of arms and armor in 1906. Dean had harbored a fascination for arms and armor since childhood, and when his scientific travels took him to Tokyo in 1900 to study the Japanese frilled shark, he was so overwhelmed by his exposure to the samurai swords, helmets, and armors he saw there that he amassed in a few short years the finest such collection outside Japan.

That collection became the nucleus of the Metropolitan's arms and armor holdings, along with other outstanding private collections from John S. Ellis, the Duc de Dino, and William Riggs that the museum acquired by gift or purchase around that time. In 1912, a department of arms and armor was established at the museum.

Bashford Dean was the first of just five curators (including Stephen V. Grancsay, Randolph Bullock, Helmut Nickel, and now Stuart W. Pyhrr) who have overseen the growth and diversification of the collection, which currently numbers more than 14,000 objects.

Philosophically, they have all shared the same goal: to collect armor and weaponry of sculptural and ornamental beauty from every major civilization, so that it can be seen in an art-historical context. Today the Metropolitan's collection ranks with the other great armories of the world, in Vienna, Madrid, Dresden, Paris, and London.

The stately 1910 Pierpont Morgan Wing has housed the arms and armor collection since 1956, and it has been newly renovated for the November 8 opening. The collection has been completely reinstalled for the first time in over 30 years, bringing back on view many old friends and showing off an equal number of new acquisitions.

THE ARMORERS' WORKSHOP

Using 400-year-old tools originally from the armory of the Prince Electors of Saxony at Dresden—as well as a wide assortment of modern materials and machines—armorers at the Metropolitan Museum clean, repair, and install the arms and armor in the collection.

Obviously, the role of the armorer has changed with the passage of centuries. The English poet John Dryden wrote of artisans whose job descriptions included not only creating armor but also riding into battle with the knights and squires: "The smiths and armourers on palfreys ride/Files in their hands and hammers at their side/And nails for loosen'd spears, and thongs for shields provide."

Today the types of repairs are similar but the purposes are preservation and display, not tournament, parade, or battle. Armorers still learn their craft by apprenticeship, and the methods used at the Metropolitan have been passed down in this way continuously since the Middle Ages—except for a few recent shortcuts. The best way to clean a mail shirt, for example, has always been to tumble it in a barrel of sawdust to absorb the rust. But an electric motor, not a squire, turns the barrel these days.

The museum's workshop was called upon to devise armor during both world wars. In 1941, when the U.S. Government was faced with outfitting troops to enter a war almost literally overnight, armorer Leonard Heinrich used designs by curator Stephen Grancsay to make prototypes by hand of a steel helmet and flak jacket, both of which were mass produced quickly and worn by GIs throughout World War II.

PHOTO: RICHARD LOMBARD

Robert Carroll, the museum's armorer, inspecting a 15th-century Austrian-German armor that needs cleaning and repair.

EXHIBITIONS AT THE MUSEUM

Seurat, 1859-1891, through Jan. 12.

The Lotus Transcendent: Indian and Southeast Asian Art from the Samuel Eilenberg Collection, through June 2

Resplendence of the Spanish Monarchy: Renaissance Tapestries and Armor, through Jan. 5.

American Watercolors from The Metropolitan Museum of Art, through Dec. 10.

East Asian Lacquers: The Florence and Herbert Irving Collection, Nov. 2 through Feb. 23.

Stuart Davis, American Painter, Nov. 23 through Feb. 16.

Royal Art of Benin: The Perls Collection, Jan. 16 through Sept. 13.

American Rococo, 1750-1775: Elegance in Ornament, Jan. 26 through May 17.

William M. Harnett, March 10 throug June 14.

Andrea Mantegna, May 9 through Jul 12.

Al-Andalus: The Islamic Arts of Spain, June 30 through Sept. 27.

The Collections: After the Arms and Armor Galleries reopen on November 8, they will be on permanent view, along with the dozens of other gallerie throughout the museum that display the Metropolitan's vast collections from around the world and dating across more than five millennia.

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Admission: $6 suggested for adults,
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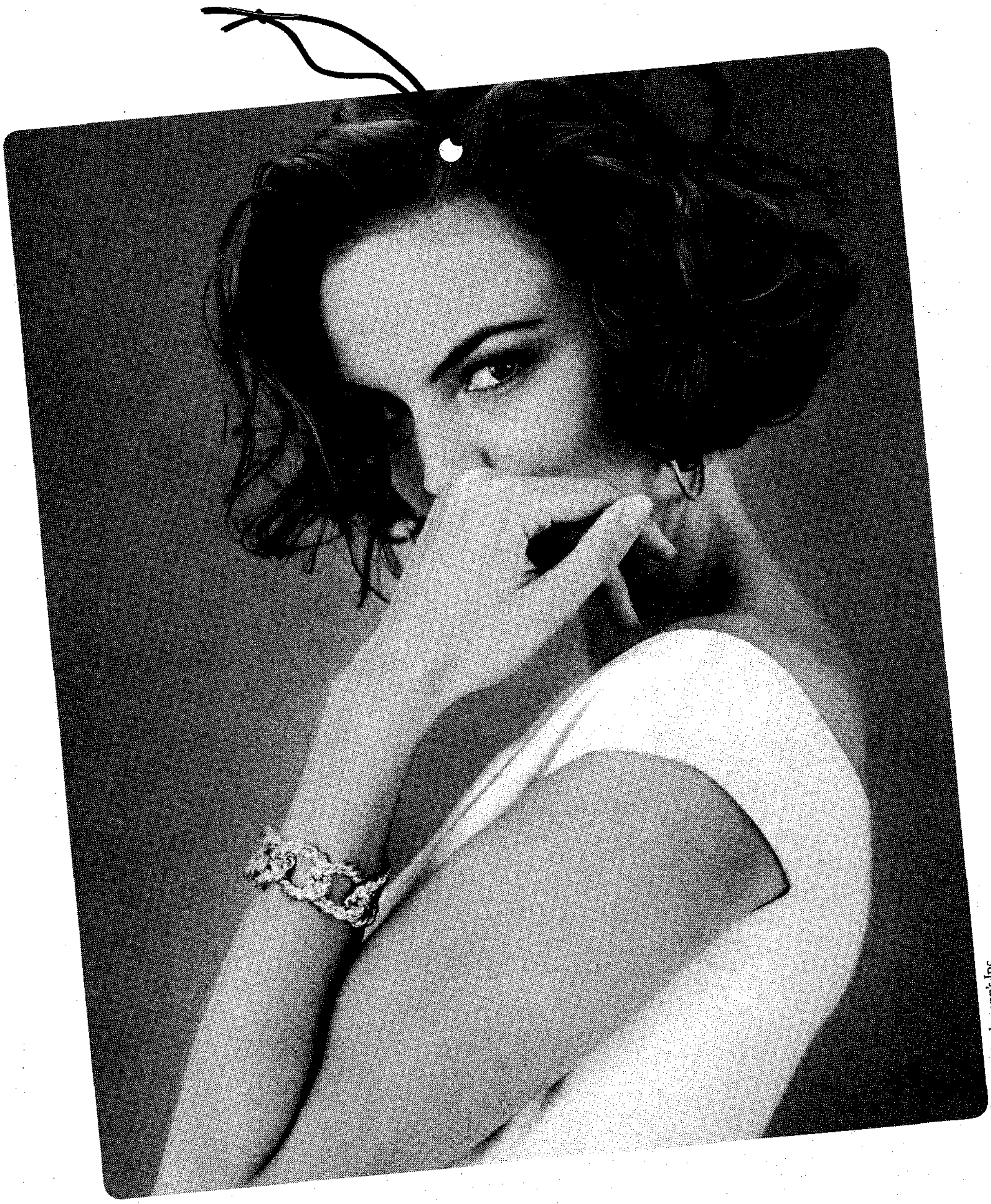
Photography by Oi-Cheong Lee, Photograph Studio, The Metropolitan Museum of Art, except as noted. Photographs of Japanese armor by Haruo Takemoto of the Ōtsuka Kogesha Company Ltd. (except 14th-century armor).

Galleries shown on map (following page) are named as follows: European armor, 1400-1525 — Bashford Dean Gallery; European parade armor, 16th century — Ronald S. Lauder Gallery; European firearms and edged weapons — Russell B. Aitken Galleries; American arms — Robert M. Lee Gallery. Japanese arms and armor galleries — funding raised by the Japanese business community and remitted through The Japan Foundation.



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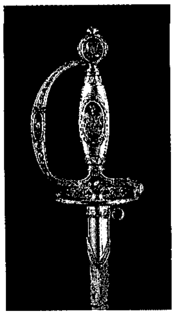
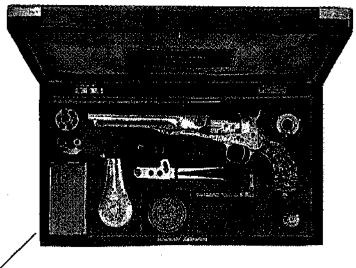
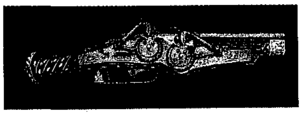
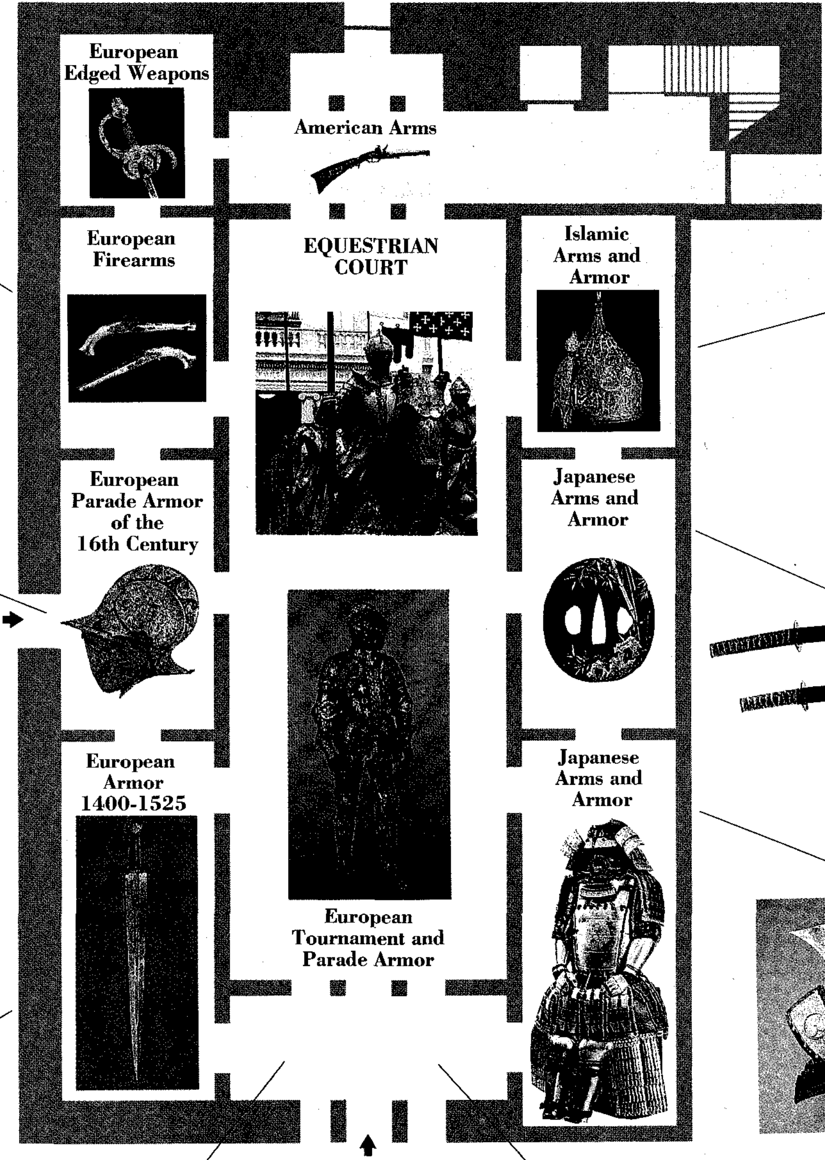
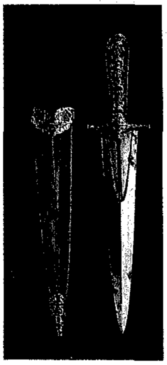
GALLERIES FLOOR PLAN

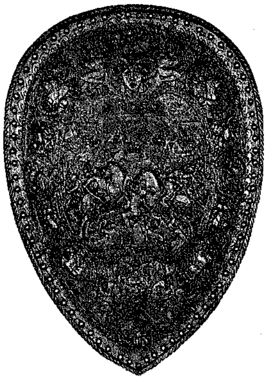


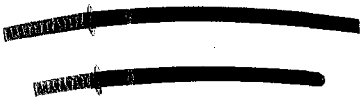


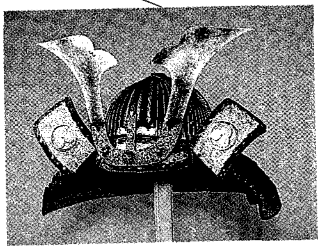


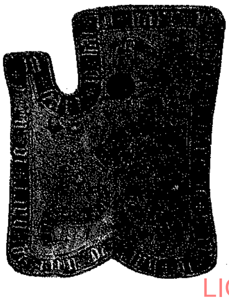

European Edged Weapons
American Arms
European Firearms
EQUESTRIAN COURT
Islamic Arms and Armor
European Parade Armor of the 16th Century
Japanese Arms and Armor
European Armor 1400-1525
European Tournament and Parade Armor
Japanese Arms and Armor











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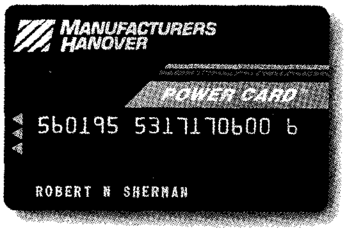

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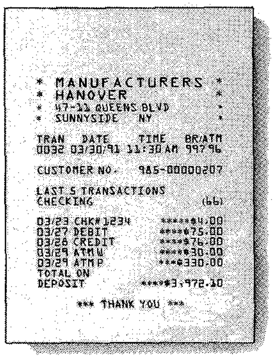

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CUSTOMER NO.    985-00000207

LAST 5 TRANSACTIONS
CHECKING                 (66)

03/23 CHK#1234      *****$4.00
03/27 DEBIT         ****$75.00
03/28 CREDIT        ****$76.00
03/29 ATMW          ****$30.00
03/29 ATMP          ***$330.00
TOTAL ON
DEPOSIT          ****$3,972.10

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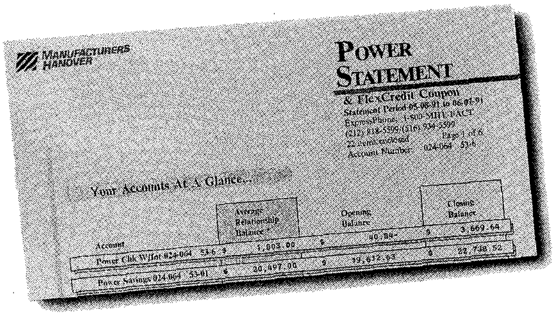

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(Continued from page 76)

HARRY HOUDINI (1874–1926)

IN SPITE OF THE FACT THAT THIS ESCAPE artist spent the last part of his life denouncing fraudulent mediums and spiritualists, he foreold his own death, on Halloween ight, and is buried in a rather nondecript cemetery, even though he was nce one of the most famous men live. Like all Jewish cemeteries, lachpelah is closed on Saturdays, nd only die-hard fans of the magiian's will find this graveyard interestg rather than depressing. Unless, of ourse, you believe in reincarnation; ust before he died, Houdini promised hat he would return each Halloween. y all reports, he never has.

BERT LAHR (1895–1967)

IT WOULD BE NICE TO REPORT THAT the cowardly lion is buried in some approximation of the Emerald City, but, alas, such is not the ase. Instead he is interred off the deidedly unattractive Interborough Parkway at Union Field cemetery in Queens, a funerary enclave with nothing to recommend it other than the fact that the man who told us we could not "eat just one" Lay's potato chip is also buried there.

JUDY GARLAND (1922–1969)

WANDERING THROUGH THE HALLOWED HALLS OF FERNCLIFF mausoleum in search of Garland's aboveground crypt might make some of her admirers wonder just what the singer would have thought of the Muzak-like hymns that permeate the air. On most days, her spot on the wall is punctuated by fresh flowers, adding yet another funereal note to this macabre but fascinating atmosphere. The simple plaque that marks Garland's grave belies her enormous talent but not her gentle nature. In spite of the spirit of the place—and the proximity of Queen Bee Crawford—the staff could not be more upbeat and helpful; if the day is not too busy, someone always seems to be willing to take visitors on a guided tour.

PAUL ROBESON
APRIL 9, 1898
JAN 23, 1976
THE ARTIST MUST ELECT TO FIGHT FOR FREEDOM OR SLAVERY. I HAVE MADE MY CHOICE. I HAD NO ALTERNATIVE.

Famous for his talent and his political beliefs, Paul Robeson now lies in Ferncliff.

PAUL ROBESON (1898–1976)

THE MAN WHOSE VERSION OF *Ol' Man River* turned the song into an American classic is buried in Ferncliff cemetery with another extraordinary black artist, James Baldwin. Famous for his talent and political beliefs, Robeson was hounded by the House Un-American Activities Committee and the FBI for most of his adult life, and there is ample evidence that this harassment contributed to his death. The simple plaque that marks his grave contains a rather long epitaph reflecting his life as both an artist and freedom fighter and ends with the words "I had no alternative." Do not be at all surprised if you find a few Russian tourists—especially since the success of *perestroika*—paying their last respects to Robeson.

CHARLES LEWIS TIFFANY (1812–1902)
LOUIS COMFORT TIFFANY (1848–1933)

SEEING THE NAME "TIFFANY" ON TWO UNREMARKABLE STONES comes as something of a shock when you realize that the most famous members of the fabulously wealthy clan are buried six feet beneath them. Charles, the great jeweler, and his son, Louis, who made those incredible lamps and stained-glass windows, must have bowed out of the fierce competition for memorial splendor that is evident everywhere you look in Green-Wood cemetery. (The Woolworth clan is immortalized in an extravagant Egyptian edifice that boasts two Sphinxlike creatures at the entrance—one might conclude that selling rhinestones to the hoi polloi was more profitable than cutting diamonds for the elite.)

Where to Find Them

MANHATTAN:

CATHEDRAL OF SAINT JOHN THE DIVINE
Amsterdam Avenue and 110th Street
(212) 316-7400

STRAWBERRY FIELDS
Strawberry Park near
West 72nd Street

BROOKLYN:

THE FRIENDS CEMETERY
Prospect Park
(718) 768-8298

GREEN-WOOD CEMETERY
5th Avenue & 25th Street
(718) 768-7300

CYPRESS HILLS CEMETERY
833 Jamaica Avenue
(718) 277-2900

BRONX:

THE WOODLAWN CEMETERY
Webster Avenue & East
233rd Street
(212) 920-0500

SAINT RAYMOND'S CEMETERY
1201 Balcom Avenue
(212) 792-1133

QUEENS:

FLUSHING CEMETERY
163–06 46th Avenue
(718) 359-0100

MACHPELAH CEMETERY
82–30 Cypress Hills Street
(718) 366-5959

MOUNT ZION CEMETERY
59–63 54th Avenue
(718) 335-2500

UNION FIELD CEMETERY
8211 Cypress Avenue
(718) 366-3748

LONG ISLAND:

BIDE-A-WEE HOME ASSOCIATION
3300 Beltagh Avenue
Wantagh
(516) 785-6153

PINELAWN CEMETERY
Pinelawn Road
Farmingdale
(516) 249-6100

WELLWOOD CEMETERY
Wellwood Avenue
Farmingdale
(516) 249-2300

EAST MARION CEMETERY
Cemetery Road
East Marion, Southold

WESTCHESTER:

GATE OF HEAVEN CEMETERY
Stevens Avenue
Hawthorne, New York
(914) 769-3672

KENSICO CEMETERY
Lakeview Avenue
Valhalla, New York
(914) 949-0347

FERNCLIFF CEMETERY & MAUSOLEUM
Secor Road
Hartsdale, New York
(914) 693-4700

ROCKLAND COUNTY:

MOUNT REPOSE CEMETERY
Junction Routes 9W & 202
Haverstraw, New York
(914) 429-8383

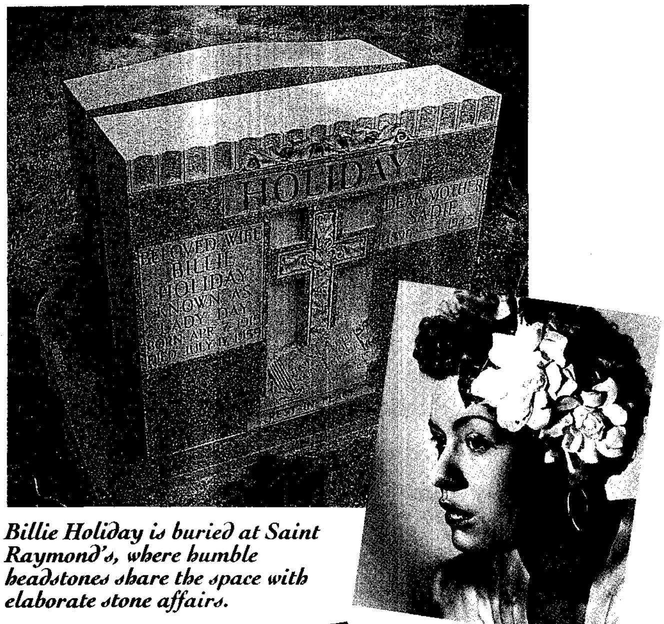
DUTCHESS COUNTY:

BARD COLLEGE CEMETERY
Annandale-on-Hudson,
New York
(914) 758-6822

ORANGE COUNTY:

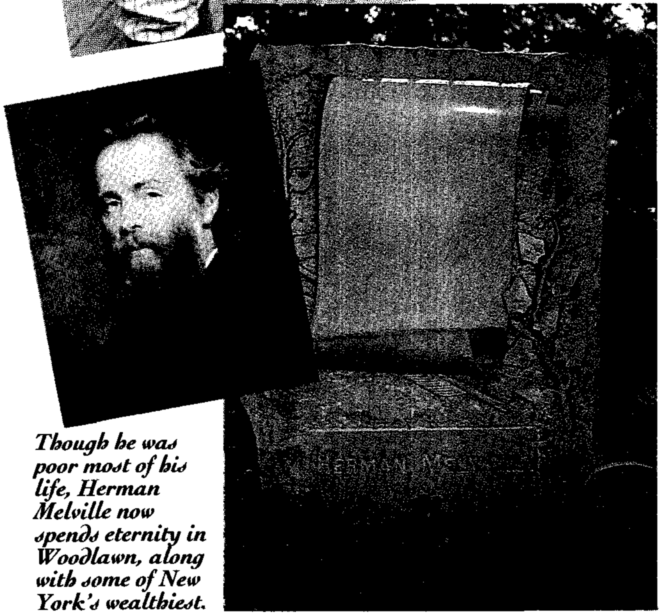
WEST POINT CEMETERY
U.S. Military Academy
West Point, New York
(914) 938-4011

Photograph by The Granger Collection.



Billie Holiday is buried at Saint Raymond's, where humble headstones share the space with elaborate stone affairs.

The grave site of the Pride of the Yankees, Lou Gehrig, is just a train ride away in Valhalla.



Though he was poor most of his life, Herman Melville now spends eternity in Woodlawn, along with some of New York's wealthiest.

DEA

JEROME KERN (1885–1945)

THE COMPOSER OF *Show Boat* WAS A RABID PERFECTIONIS every facet of his life was handled with meticulous pre sion. We can only assume that this is why he chose Fer cliff mausoleum for his final curtain, since the plush su roundings echo a Broadway stage set with a cast of characte (both alive and departed) that make the site a "hot ticket" in t pantheon of cemeteries and well worth a visit. As one wou expect, his aboveground crypt is tastefully executed.

LOLA MONTEZ (1818–1861)

KNOWN MOSTLY FOR HER ABILITY TO ATTRACT RICH-AND-F mous men, Lola got what she wanted, except for favo able reviews of her stage performances. Engraved on h simple headstone is ELIZA GILBERT, the name she was gi en at birth in her native Ireland. Her final flings in sho business were of the stag-show variety in various New York h spots. But the fact that she is buried in Brooklyn's most glamo ous cemetery, Green-Wood, may offer some consolation to th fans who loved her—with or without her clothes or her talent

GUY LOMBARDO (1902–1977)

NO OTHER MAN IN MEMORY HAD SUCH A LONG AND SUCCESS ful career based on his rendition of one song, "Auld Lan Syne." Luckily, we had to hear him lead His Royal Cana dians through the music only once a year, at midnight o New Year's Eve. Wearing his ever-present white tuxedo an his easy grin, he was by all accounts a simple man, and is burie in Pinelawn cemetery on his beloved Long Island in a graveyar that invokes images of Draculean bats and grade-B horro flicks, even during the daylight hours. Dress code: black.

BILLIE HOLIDAY (1915–1959)

IT SEEMS ONLY FITTING THAT LADY DAY SHOULD BE BURIED IN crowded, citylike cemetery such as Saint Raymond's in the Bronx. With headstones standing side by side, this graveyard mirrors the buildings on the streets of New York, with humble, run-down markers sharing space with elaborate concoctions of stone and marble. Considering the kind of life she led, there is a touch of irony in the inscription that adorns Holiday's final resting place in this Roman Catholic cemetery: HAIL MARY, FULL OF GRACE. Too bad no one thought of adding a permanent gardenia, but perhaps you can bring a fresh one along, even if it withers in time.

LOU GEHRIG (1903–1941)

SPORTS FANS USED TO TAKING THE SUBWAY TO YANKEE STADIum can take Metro North to Valhalla and visit the grave of the pride of the New York Yankees. Kensico cemetery staff members will pick you up at the station and drop you at the magnificent burial grounds; from there, detailed map in hand, you're free to examine the bronze grapevine on the front of the baseball great's tomb, then wander around the flower beds and landscaped meadows in search of the grave sites of other notables. Be sure to look for Rachmaninoff's headstone with its simple cross and Tommy Dorsey's with its carved trombone.

MAE WEST (1893–1980)

IT IS NOT EASY TO IGNORE THE GARGANTUAN CRYPT-FILLED mausoleum called the Abbey at Cypress Hills cemetery that houses the remains of this Brooklyn-born sex goddess. But unlike West's hot and humorous public persona, her final resting place is cold and conventional, with not so much as a musclebound statue in sight, or even an epitaph loaded with double entendres. Once arrested for staging a play she called *Sex,* the woman who added more gray hair to the heads of Hollywood censors than any other star in history is now interred behind a metal gate reminiscent of prison bars. Go up and see her sometime.

Photographs: top right, The Bettmann Archive; center left, Neal Peters Collection; bottom left, The Granger Collection.

NDS

HERMAN MELVILLE (1819–1891)

WHEN *Moby-Dick* WAS PUBLISHED TO A BARRAGE OF NEGAtive reviews, this author took up the habit of writing his novels in secret. That may or may not explain the wordless scroll that appears on his headstone in Woodlawn cemetery, but it certainly adds some posthumous flavor to the man who made his living as a customs inspector and kept his novel *Billy Budd* under wraps until he died. Like most artists, Melville struggled with poverty for most of his life, and it's interesting that he now resides in the same cemetery as some of New York's wealthiest denizens, people with names like Westinghouse, Bache, J. C. Penney, and Woolworth heir Barbara Hutton. Their graves also deserve your attention.

NATHANAEL WEST (1903–1940)

THE AUTHOR OF *Miss Lonelyhearts* WAS KILLED IN A CAR accident the day after the death of his hero, F. Scott Fitzgerald, and is buried in a place that recalls the opening image of Channel 13's *Mystery!* series. Interred with West are the ashes of his wife, Eileen (of *My Sister Eileen* fame), and nearby is the tomb of Lorenz Hart, the great Broadway lyricist of *Pal Joey*.

LOUIS ARMSTRONG (1898–1971)

ON A CLEAR DAY YOU MIGHT SEE YOUR OWN REFLECTION IN THE gleaming black marble headstone. Topped with a white trumpet and a replica of Armstrong's ubiquitous handkerchief, the stone says SATCHMO but doesn't give his birth date, though many say that he was born on the Fourth of July. Buried nearby among upscale Flushing cemetery's tidy tombstones are actress May Robson (*Dinner at Eight*) and singer Hazel Scott, who is interred in a plot with her father-in-law, Adam Clayton Powell Sr., father of the outspoken congressman. (*His* ashes were scattered over the island of Bimini.)

MARK ROTHKO (1903–1970)

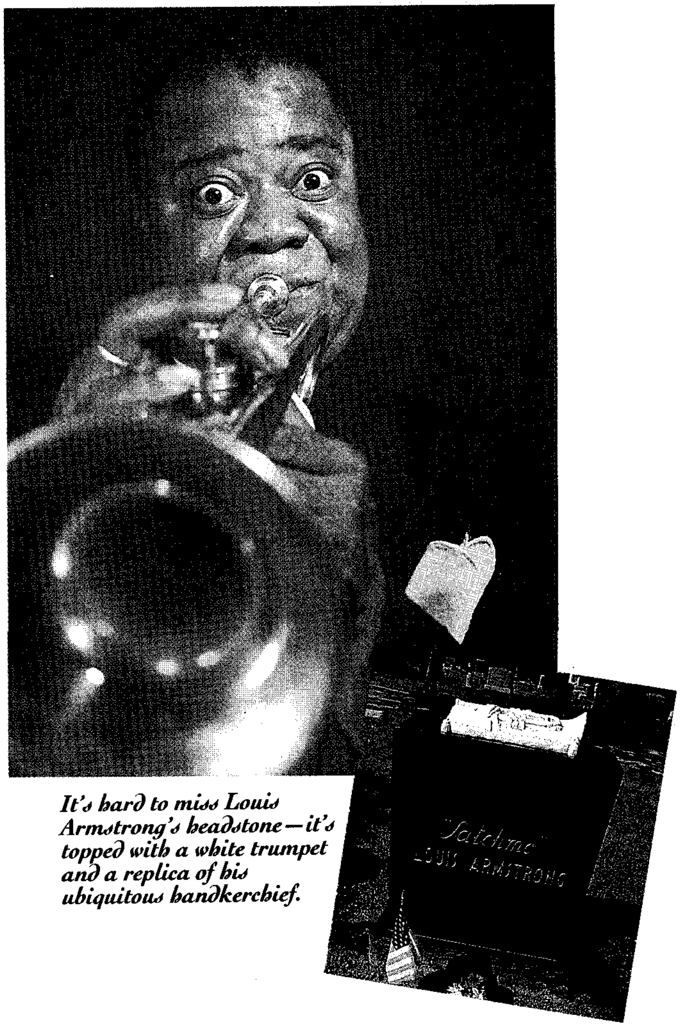
THIS BRILLIANT BUT DEPRESSED ABSTRACT PAINTER DID NOT cut his wrists when he committed suicide—he slashed his elbows and bled to death on the floor of the studio where he had created many of his most memorable works. Rothko is buried under a simple headstone in East Marion cemetery on Long Island, and his name is the most famous to appear in the small village burial ground. If you visit his grave by car, you might want to take an artistic side trip to Green River cemetery in East Hampton, where the painters Jackson Pollock, Lee Krasner, Ad Reinhardt, and Stuart Davis are buried—it might make your next visit to the Museum of Modern Art far more enlightening.

BABE RUTH (1895–1948)

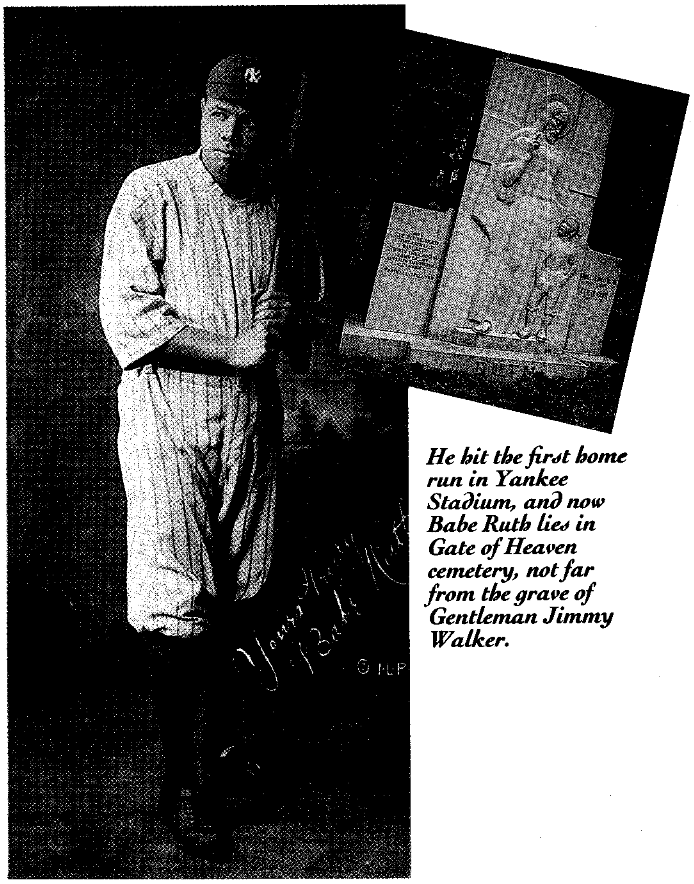
A SHORT WALK FROM THE RECEPTION OFFICE OF GATE OF HEAVEN cemetery stands a stone monument with a carved replica of Christ standing next to a young boy; this is the headstone of the most famous baseball player ever, the man who hit the first home run in Yankee Stadium. Not far away is the grave of Gentleman Jimmy Walker, the dapper former mayor of New York who died just two years before Ruth. This cemetery in Hawthorne is steeped in the images of the Roman Catholic church, so be prepared for a sectarian, if not a religious, experience. And leave your candy bars at home.

FLO ZIEGFELD (1869–1932)

ONE CAN ONLY WONDER WHAT WOULD HAVE HAPPENED TO THE likes of Fanny Brice and W. C. Fields without the backing of this great Broadway impresario, the king of vaudeville during the Roaring Twenties. Flo's *Follies* had all the glitter of a Busby Berkeley musical. Not so his exceedingly plain bronze memorial at Kensico cemetery. Maybe after all that razzle-dazzle in life, the showman wanted simply to rest in peace. ■



It's hard to miss Louis Armstrong's headstone—it's topped with a white trumpet and a replica of his ubiquitous handkerchief.



He hit the first home run in Yankee Stadium, and now Babe Ruth lies in Gate of Heaven cemetery, not far from the grave of Gentleman Jimmy Walker.

Photographs: top, Eliot Elisofon/*Life* magazine; bottom left, The Granger Collection.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

Trade to Order

There it is, right in the picture: the exact wallpaper, lamp, fabric, antique table—whatever—you've been searching for. Rapturous, you turn to the product-information pages in the back of the magazine, only to be met by three little words, "to the trade," that are like a gate clanging shut in your face. "To the trade" is the peculiar policy that prevents ordinary mortals from exercising their God-given taste, no matter how god-awful it may be. Now decorator Suzy Taylor is offering a buying service that promises to take the sting out of "to the trade." For a reasonable fee (from 25 percent of the price on purchases up to $350 to 15 percent on those that exceed $1,000), Taylor will get you whatever you want, as long as you can provide with her all the details. **—Marilyn Bethany**

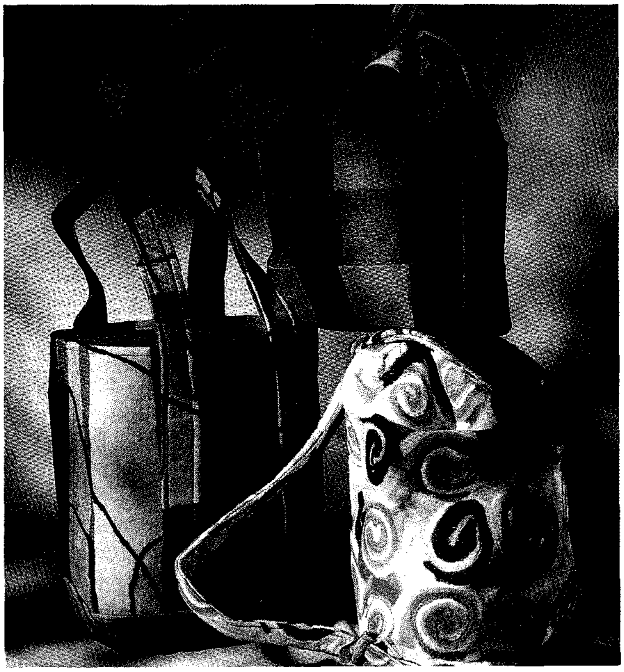
TO THE TRADE/*P.O. Box 506,*
Washington Depot, Connecticut
06794/800-786-1816

Return to Splendor

Mention William Morris to most people and they're likely to think of his wallpapers, printing, poetry, or politics. But this Victorian Renaissance man—the greatest single influence on the Arts and Crafts Movement—was also responsible for fresh and inventive carpets. They were often ignored amid the richness of Morris's other creative endeavors but are now receiving the recognition they deserve, thanks to Malcolm Haslam's *Arts & Crafts Carpets,* a definitive tome that also covers the work of other Arts & Crafts carpet designers. But for those who wish to do more than admire pictures, ABC Carpet & Home has collected handmade reproductions of Morris and C.F.A. Voysey designs, along with a group of rugs that capture the spirit of the Arts & Crafts movement. The best news is that these range from $1,495 to $10,995—not the $45,000 to $100,000 the originals now command.

ARTS & CRAFTS CARPETS/*$65/Rizzoli/31 West 57th Street, 759-2424; and 454 West Broadway, near Prince Street/674-1616/ABC Carpet & Home*
ABC CARPET & HOME/*888 Broadway, at 19th Street/473-3000*

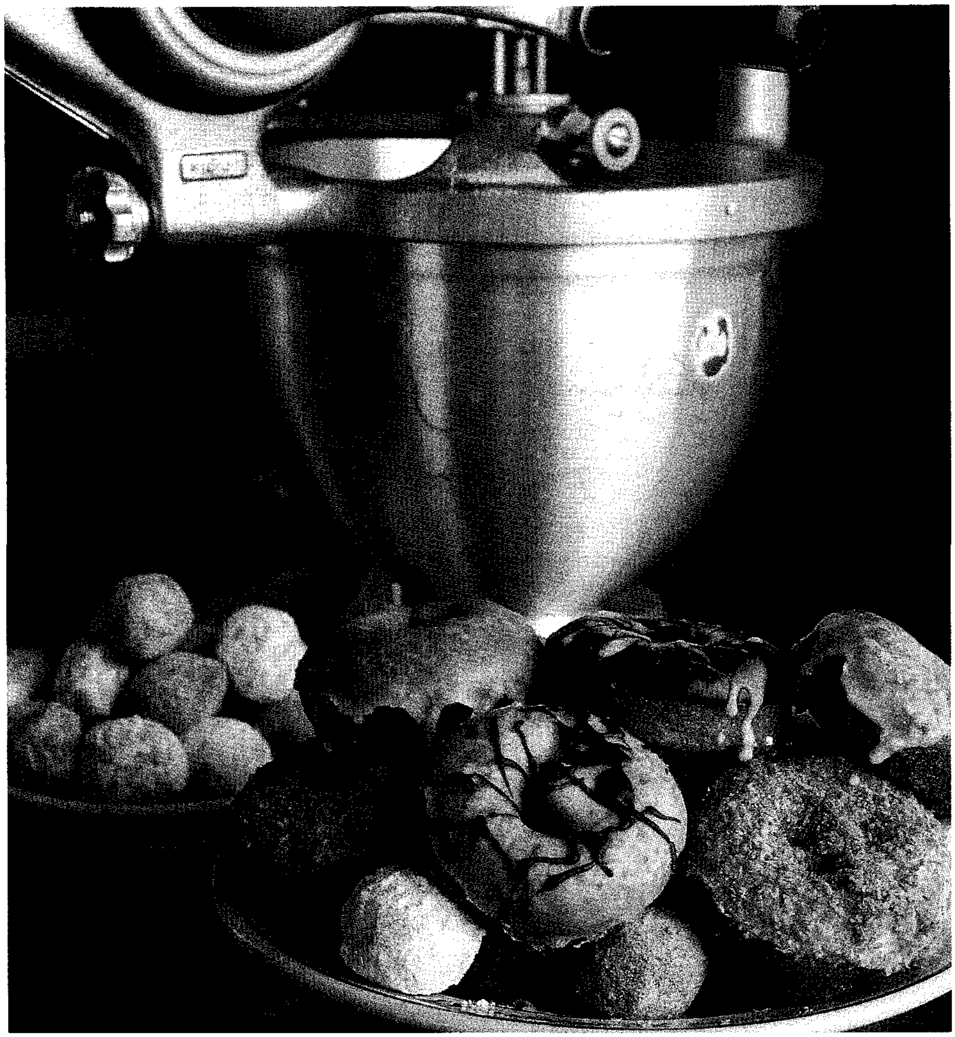
Tote of Many Colors



Liora Manné bags are so cheery, they'll make even the drabbest day seem sunny. Manné, a former textile designer, has taken the ancient art of felting and added a new technique—Lamontage—in which yarnlike tufts of dyed acrylic fibers are needle-punched onto flat sheets of felt. The results? These brilliant totes, bags, and backpacks ($212 to $245).

MACY'S/*Main floor*

Photographs: left, Brian Coats; top, Andrew Garn; bottom, Peter Ardito.



I Can't Believe I Ate the Hole Thing

They own a successful corporate-catering company and bake a popular pizza pie, yet Chip Fisher and Doug Levy want to do even more for us. They've just bought the Belshaw Brothers Model N doughnut machine, and on weekdays from 7:30 A.M to 4 P.M., you can buy a batch of fresh doughnuts to dunk in your coffee. ("Doughnuts are a comfort food," says Fisher.) There's plain topped with cinnamon, white glaze, or coconut-almond crunch, and chocolate with white glaze or coconut-almond crunch ($4.95 a dozen or 45 cents each). Fisher & Levy are also making doughnut centers (or "holes"), those delicious mouthfuls once made by the long-gone Crutchley's of Southampton. These are a bit larger than Crutchley's were and are made plain with a cinnamon or powdered-sugar coating (prices start at 50 cents for five). All of the doughnuts freeze well, and Fisher & Levy will ship them for you anywhere in the United States via Federal Express. **—Barbara Costikyan**

FISHER & LEVY/*875 Third Avenue, at 52nd Street/Concourse level/832-3880*

All Features Great and Small

Lorraine McLaren and Chet Chase started in the gift-basket business, and now they've opened McLaren & Chase, a delightful store that's hard to categorize. It's not a food market, though its winning stock of packaged and bottled foods—onion and garlic pastes, Spaghetti Western and Georgia Boy Premium sauces, and handmade pastas—makes gourmet cooking a cinch. It's not a bath shop, though there is a fine selection of aroma-therapy products, natural fragrances, massage oils, body brushes, and bath salts. It's not a tabletop emporium, though it's well stocked with table linens, serving pieces, pottery, candles, and baskets of all kinds. And it's not a furniture store, though McLaren and Chase have put together an appealing group of English-style pine breakfronts and tables from Montana. And—oh, yes—they also have a baby corner filled with hooded-terry bath sheets, Harmony Ball baby rattles, and stuffed animals. Chase tells us that the neighbors are so delighted with the eclectic mix they stop by just to say "Thank you." (From $1.50 for a handmade wooden honey server to $180 for a hand-loomed wool throw to $1,000 for a pine breakfront.)

MCLAREN & CHASE/*498 Hudson Street, near Christopher Street/242-1120*

Photographs: top, Tria Giovan; bottom, Jen Fong.

The Insatiable Critic/Gael Greene

PLANET OF THE GAPES

“ . . .The room is packed with the kind of people who couldn't ge into 150 Wooster till it was slouching toward Armageddon. . . ”

PLANET HOLLYWOOD: *The good and the bad in mammoth portions.*

APING THE OSCARS, KLIEGS SLASH THE murk. Even the cops are mesmerized, scorching the slow roll of hired stretches, cockroaches on wheels. I really love it when our town's traffic gets paralyzed by something besides an explosion of asbestos or a water-main break. Tonight, it's **Planet Hollywood,** hype-deep in ballyhoo, photographers aperture-to-aperture along the sawhorse perimeter like tatting on Grandma's quilt, more flash per foot than I've ever seen, flown in from Mars. The frenetic rubberneckers chorus: “Who's that?” “Nobody.” “Is that someone?” “Oh, wow . . . isn't that . . . you know who?”

Your name actually printed on the invitation, sent with a personal tape (I'm still Beta, so it didn't play). Planeloads from the Coast. Eddie Murphy. Linda Hamilton. Richard Harris. Esther Williams. Yes, Esther Williams. Soaring ice sculptures towering over a small fortune in shrimp. Easily $40,000 worth of lobster, giant chunks, perfectly cooked, piled into the shell, nothing itsy-poo here. Somebody must have catered, I guess. But no. “We've been cooking shrimp since 5 A.M.,” says a chef proudly (and not overcooking them, either). Hard Rocker Robert Earl, the beanery-adept of the partnership here, has his elite shock troops out in force, an army in white, kitchen sharps from his Hard Rock Cafes in Orlando, Boston, and Washington. They'll be trainers here till they jet on to Paris, Cancun, Berlin, Dublin—opening soon.

The stars arrive, preceded not by trumpets but by frantic bruisers hyperventilating into cellular telephones—the smaller the star, the bigger the entourage, hustled into a VIP lockup. Of course, I'm hopelessly starstruck. But you're supposed to be cool, caustic, cynical. So where is King Kong? Inside now, and tumbling into the flow, herding for air, we muse that the first hit of architectural splendor turns out to be the grandeur of the Metropolitan Tower lobby, borrowed for the overflow.

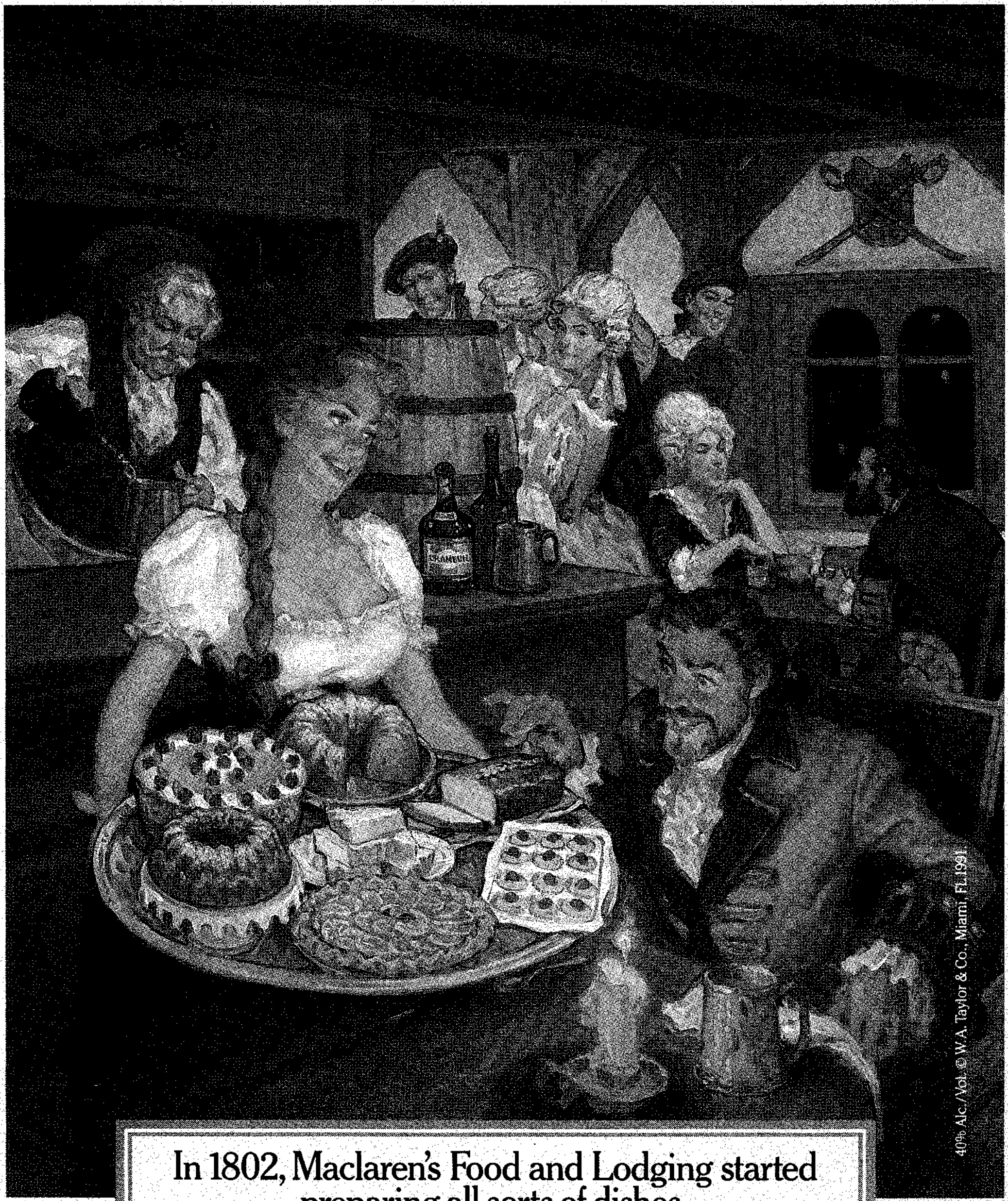
Back for lunch the next day. A line stretches halfway to the Parker Meridien. They were already lemminged up at 11 A.M., when Sly Stallone arrived to cut the ribbon. This canteen was producer Keith Barish's idea: Hollywood East, a hangout. But not much happened till he joined ranks with Robert Earl. Bruce Willis, Sly, Arnold Schwarzenegger, and John Hughes *(Home Alone)* were recruited as co-conspirators. Why, you wonder, do they want it? They don't really need money. But they like money. “They like a new challenge,” says Earl. (Arnold is so smitten, he's got Earl and Barish opening upscale Schatzi for him, Adam Tihany designing, in Santa Monica.)

Small, paste-faced, vibrating in his own black shirt with careening planets, Earl gives a quick tour of the treasured memorabilia—a vitrine in homage to James Dean, the dress Judy wore in *The Wizard of Oz* (“We paid $250,000 for that” R2D2 and C3PO, E.T.'s bicycle, the dres Jack Lemmon wore in *Some Like It Ho* the periscope from *The Hunt for Red October,* a slosh of blue at the bar—a swimming pool on its side. You were expectin a movie set, a carnival. You were plannin to be dazzled by cinematic illusions. Wit Anton Furst as designer, you look for dark vision. “I had to hold myself back, says Furst. “It's not a movie, not a them park. A restaurant should be comfortable not intimidating.” So it's a luncheonett in a museum, with snippets of film on th screen overhead—the greatest dances, th greatest kisses, the greatest gunshots.

“I guess last night's opening cost about a million dollars,” I venture. Robert Earl twitches contentedly. “Seven hundred and fifty thousand,” he corrects me. I introduce him to a restaurateur from out of town. They take each other's measure. “It's a helluva thing to say, but I run the biggest-grossing restaurant in the world,” Earl tells him. “Hard Rock at Universal Studios in Orlando.” He whispers into my friend's ear, “Half a million dollars a week; don't tell her.”

It's the first fifteen seconds of Planet Hollywood's fame. And the room is packed with real people, the kind of people who couldn't get a table at 150 Wooster till it was slouching toward Armageddon. The “BBQ” pizza on the menu could have been named for this crowd. I'm thinking about Oscar Wilde's description of fox hunting: the unspeakable in full pursuit of the uneatable. But in fact, the BBQ pizza is great—crisp-crusted, with a tangle of smoked chicken and pork, grilled onions, molten dabs of Monterey jack and Cheddar. The savory Creole pizza with blackened shrimp, sausage, and chicken is even better. And the apple strudel is spectacular—“It's Arnold Schwarzenegger's mother's recipe,” says the waiter—imported from a Zip Code where no one is jaded and everyone is sweet. Let's hear it for Mom. So maybe the turkey-stuffed pot stickers are slightly pallid and greasy. The people love them. And the strangely revisionist Chinese chicken salad with the icy noodles (well, it's the first day, for goodness' sake) goes back scarcely dented. The blackened shrimp are fragrantly cindered and decently cooked, and Craig Claiborne loves the Buffalo wings, not to mention the Chinese steamer they come in,

Photograph by Peter Freed.



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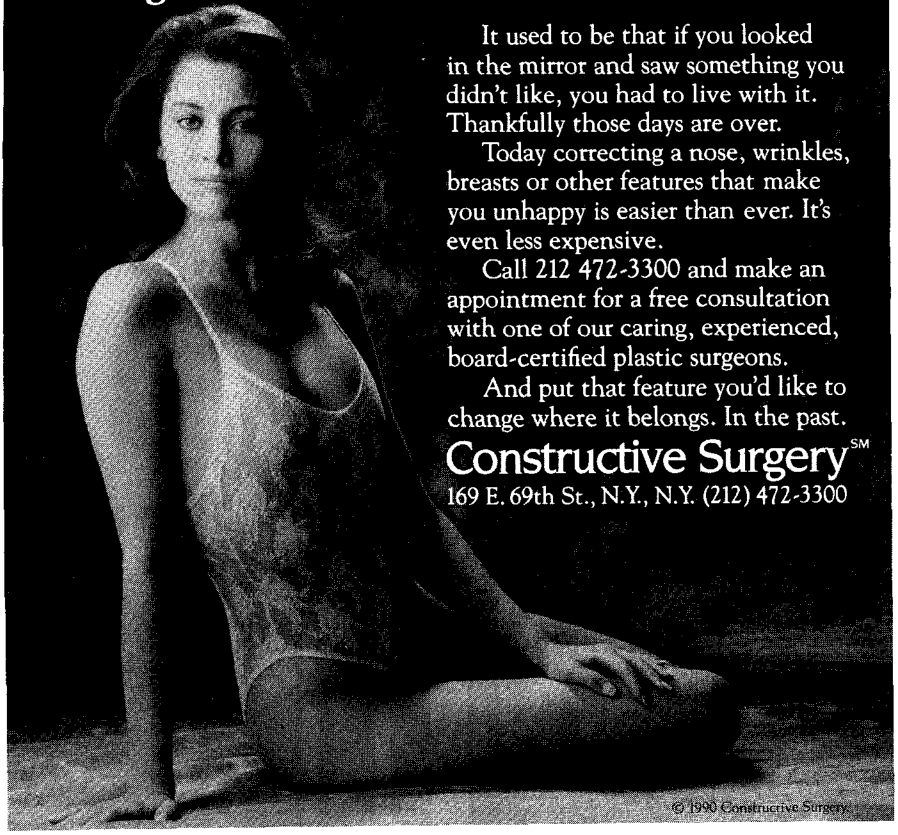

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even if the "chunky" blue cheese is no sufficiently chunky.

Every pop favorite of every familia food culture is here, redesigned for com fort. Italchos, deep-fried pizza doug brushed with barbecue sauce, a turf fo grilled onions, smoked chicken, an cheese ooze—sublime junk food. Chines tacos, a seriously boring mince to wrap i iceberg-lettuce leaves. Good enough Cae sar. Hollywood bowl—delicious choppe chef's salad. Veggie-burger—if you wan it, you deserve it. And fajitas sizzling in customized black-iron tray. Pizza brea that would be better with a real hit of gar lic and more Parmesan—and if someon had seasoned the chopped tomatoes an mozzarella in the accompanying smal ramekin. The good and the bad in mammoth portions, not so expensive—pizzas $8.95 to $10.25, sandwiches and pasta $8.25 to $11.95, giant platters with good skin-on fries, apple coleslaw, and undistinguished corn relish, $11.95 to $17.95.

Suddenly, the buzz ratchets up a notch. And there he is. Sly himself, with his latest adorable. He stands in the one spot that makes him visible in almost every cranny of the joint, and turns. Slowly. Flexing his smile. Clean, fresh, as if he travels with his own lighting grip. From all corners, a crowd converges. The line, the 40-minute wait, the slap of insiders cutting the queue . . . everything is worth it now.

You think it's crass? "It's disgusting," cries a journalist friend. "It's blatantly about money." Well, nobody ever promised that the banquettes of Le Cirque would be cleared by the arrival of Planet Hollywood. Twenty-five hundred people got fed on Wednesday, and another 2,500 Thursday. "And I spoke to every one of them," says Earl (whose idea of fun is business), "and 2,400 of them thought it was great."

Is he worried about poaching from the crowd at Hard Rock? Never. Hard Rock gets the overflow. "The shopkeepers couldn't be happier," says Earl. "Harry Macklowe is out trying to buy up every empty space on 57th Street."

On Saturday, Adam Tihany, who's been designing Earl's 20,000-square-foot castle in Orlando for years ("It just keeps growing," says Tihany), stops by with his offspring for lunch. There's Mickey Mantle's honcho Bill Liederman with his daughter. Kids dashing around transfixed by the masks from *Planet of the Apes,* the knife from *Psycho.* Sean Lennon with Mom. At 11 P.M., the wait was two and a half hours. By closing, the doorman had clocked 3,200. At $15 to $20 each. "And that doesn't include merchandise," says Earl.

What's good for Slybrucezenegger could be good for New York City.

Planet Hollywood, 140 West 57th Street (333-7827). Open daily 11 a.m. to 1 a.m. A.E., M.C., V. ■

Movies/David Denby

CIVILIZED CRIME

'. . .*Billy Bathgate* is a decent movie, but it's tepid. I came away wondering why Robert Benton had been drawn to the material. . ."

WHAT MAKES A GANGSTER MOVIE AN OVERwhelming experience? Perhaps it's the sense that the director understands and even shares in the dark thrill of transgression. A director like Scorsese, one imagines, feels the excitement of living beyond law and morality; part of him glories in violation, in the brazen ritual of blood, and that part of him wants the audience to experience the same high—just as another part of him despises the gangster as a low-life tyrant who turns freedom into perversion. Working out of such conflicts, directors like Scorsese, Coppola, and Howard Hawks (*Scarface*) hold the audience in an uneasy thrall of identification and revulsion.

I rarely felt anything like that excitement at **Billy Bathgate,** Robert Benton's adaptation of E. L. Doctorow's celebrated 1988 novel. Apart from a few narrative lumps and omissions, it's a decent movie—certainly not the disaster that had been rumored—with a few brilliant scenes and occasionally a real sense of shock. But overall, *Billy Bathgate* can only be called tepid, and I came away unsure of why Benton (*Kramer vs. Kramer, Places in the Heart*) had been drawn to the material. Why this story? Where's the dark thrill, the anguish of freedom and death? This is a gentlemanly film about an ungodly experience.

Tom Stoppard, who did the adaptation, preserves Doctorow's point of view. In a single impassioned rush (the book seems to be one long, panicky sentence), Doctorow's Billy, a fifteen-year-old Bronx Irish kid of the thirties, describes his initiation into the gang of killers commanded by the real-life racketeer Dutch Schultz. In the movie, Billy is played by Loren Dean, who is strapping, as large as anyone in the gang, so he hardly seems as vulnerable as the novel's hero. And *Billy Bathgate* no longer has that rushing interior voice. Dean is excellent, however, and we're fascinated by his Billy, a big, wary kid with a flat face and lips parted in fear. Billy sees Dutch (né Arthur Flegenheimer) as a celebrity, "the richest man in New York." Actually, in the person of Dustin Hoffman, he's a small, rancorous thief of uncertain judgment and violent temper, a killer with a dark, gravelly voice and straight hair parted on one side and sideburns shaved high. Though still young, he's a few years past his great days.

MOB APPEAL: *Bruce Willis and Dustin Hoffman.*

The characters are good, but *Billy Bathgate,* much reshot and reedited, is still structurally askew. The opening sequence is baffling. Billy has already been part of the gang for a while, and he goes along on a joyride—the execution of Dutch's closest friend and associate, Bo Weinberg (Bruce Willis). The execution takes place on a tugboat: Bo's feet are placed in a bucket of cement, soon to be hard and dry. Facing death, Bo pleads to Dutch on the basis of their past association, but Dutch, relentless, goes below with Bo's girlfriend—a young high-society dish, Drew Preston (Nicole Kidman)—and tells her that her affair with Bo is over and that she belongs to him from now on.

But what is this supposed to mean to us? What was Bo and and Dutch's *actual* relationship? What was the kid's relationship to Bo? Some of these blank spots will later be sketched in, and Benton and Stoppard will return to this execution scene twice, but still, the execution will never register emotionally. Bo—and Bruce Willis—hardly gets his feet out of cement; we don't know much of what he was *before* he dies. The scene doesn't even work visually. It's murky, and the ghoulish horror of the drying cement—the nauseating knowledge of what weighted feet will mean out there on the water—doesn't hit us the way it should.

The movie then goes back in time a bit, to 1935. As created by cinematographer Nestor Almendros and production designer Patrizia Von Brandenstein, Depression-era New York is shabby gray and brown, with pockets of feverish activity in the midst of much enforced idleness. Dutch, standing on the street, sees Billy juggling on the high platform of the el and gestures to him to come down. "A capable boy," he says, smiling slightly. For Billy, it's as if God himself, in a double-breasted suit and a fedora, has offered benediction. Dutch gives Billy a tenner, and Billy is caught. The moment is good, with just the right amount of weight and mythic resonance to make us understand what's at stake for the kid; and a later scene in which Billy brazens his way into Dutch's headquarters with a bag of chocolate-covered pastries and listens raptly while Dutch rants against somebody and absentmindedly grabs one of the pastries—that's a fine moment, too, because we see that in the interstices of Dutch's rage lie salvation and promotion.

Dutch never says anything, but Billy is "hired" by Otto Berman (Steven Hill), who runs the numbers game for Dutch and serves as the gang's Cassandra. Otto sees the way things are going; he sees that Dutch's free-lance methods are over, that organized crime is the coming thing. He's hardly moral, but he's the worrier, the Jewish gangster in touch with the reality principle, who disposes of the body after

Photograph by Myles Aronowitz.

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Dutch kills someone; and he becomes B ly's protector. Steven Hill, who seemed jump to middle age after a very shc youth, gives his best movie performan yet, a mixture of intelligence and cautio cynicism and fear. He doesn't do anythi flashy, but he almost dominates the mo ie. He's Dutch's superego.

Dustin Hoffman has darkened ai thickened his voice and pressed his li together in malevolent judgment of tl world. His performance is very frighte ing. Dutch can seem plausible and oi handedly benevolent, a noisy, self-servir businessman, blowing his own horn ar ridiculing his enemies—and then sudde ly he will fly into a rage and kill someon Hoffman takes his time, letting us s Dutch's mental processes. But whe Dutch feels that he's been betrayed, he d stroys whatever is before him. (The tw acts of murderous violence both come i mid-sentence.) What's fascinating abo the performance is that Hoffman exude narcissism without sensuality. Compar him, for instance, with De Niro's cream pomaded Al Capone coming down th steps in De Palma's *Untouchables.* Th Dutchman, for better or worse, is ruled b his chaotic mind.

We know what Dutch wants. Wha does Billy want? Most disciples want to b the master, to replace him or kill him. Bu Billy is not, by nature, a gangster type He's crafty but not vicious—an observer a fast learner, ambitious yet loyal. H wants only to impress Dutch and survive But if he is just a decent guy, Benton ha made a fatal error: He has failed to pu Billy in any serious danger.

When Billy is placed in charge of Drew Dutch's girlfriend, the reckless, libidinous beauty goes after him, caressing him when Dutch is barely out of sight. Nicole Kidman has a small, hungry mouth and a long, long willowy-white body; she's potentially an exciting actress, though not in this picture. The filmmakers betray her. What is Drew supposed to feel, for instance, when Dutch kills her lover and then makes her his mistress? Is she so hungry for sex with thugs that she has no emotions but lust? The filmmakers treat her as a low tart one minute, and then pass her off as a fearless existential heroine the next. In any case, when she seduces Billy, and he then tries to protect her from being rubbed out (she knows about Bo's death), Benton can't summon up the technique to make an exciting sequence. Billy, having slept with Dutch's mistress—in emotional terms, his father's new wife—escapes even serious suspicion. What this movie needs is a dose of low fear, but Benton keeps his distance and aestheticizes the material. *Billy Bathgate* is absorbing and, with a few exceptions, intelligent, but the man who directed it is too civilized to make a great gangster movie. ■

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WORLD VIEWS

“ . . . In ‘Circa 1492,’ the intellectual soul of fifteenth-century civilization is made visible; ‘Degenerate Art’ is absolutely vital . . . ’’

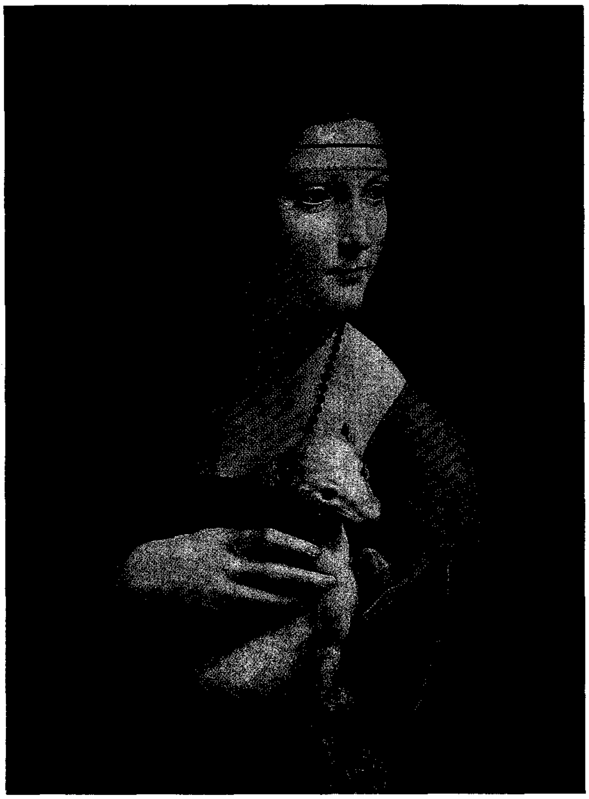
WASHINGTON, D.C.

WHAT WAS THE SHAPE OF THE WORLD BEfore Columbus? “**Circa 1492**,” at the National Gallery, will change your thinking forever. The lone explorer in his bobbling caravels on the empty Atlantic now rejoins the rest of his age, and the great civilization centers that shaped it. Europe, Asia, Africa, and America take on form and dimension back there in the mist. Their greatest achievements pace one another around the globe. Their differences and similarities parade before the eye. With extraordinary clarity and acuity, their art defines them. There is nothing in this unparalleled show, in fact, but art. And yet the intellectual soul of fifteenth-century civilization is made visible.

Has there ever been an exhibition with such grand dreams? And such an astute sense of politics, both ancient and modern? No one could possibly argue that “Circa 1492” slights any political constituency, circa 1992. Whichever continent you’re from, it’s present. And nobody can blame Columbus, because he hasn’t arrived. The shape of the world after he touches ground is implicit in the forces moving through this age of discovery—forces infinitely larger than Columbus. If not him, it would have been somebody else. Maybe the Chinese.

In 1402, the Koreans finished a new map of the known world, the *Kangnido,* based on older maps. It includes an accurate Gulf of Arabia and a misshapen but recognizable Africa, the Mediterranean, and southern Europe. Chinese traders sailed as far as the Red Sea. Clearly, if they wanted, they could have reached Europe and preempted Columbus. There are only three copies of the *Kangnido,* incidentally, and one of them is here.

In 1507, the German mapmaker Martin Waldseemüller set out to make his own picture of the world—in twelve sheets bound into a book. In those days, news was akin to rumor. Crediting Amerigo Vespucci with the primary voyage out of four discovery expeditions, Waldseemüller placed the name “America” (the feminine form of the Latin “Americus Vespucius”) on top of the sliver of land he drew off the coast of Africa. He had named the New World. The only surviving copy of his map has to be rebound. While it’s apart, it hangs here.



FROM ITALY: Portrait of a Lady With an Ermine.

What could be more riveting than a picture of the world just before it became modern? The show takes the temperature of the body politic in three regions: Europe and the Mediterranean, “Toward Cathay,” and the Americas. It does so by leaping from peak to peak along the heights of fifteenth-century thought. The lives of common people are not at issue. Each civilization is measured by its farthest point of advancement—and they’re not far apart.

But the subthemes are often more enthralling than the main categories. The exhibition begins with a magnificent Hieronymus Bosch, *Temptation of Saint Anthony,* from Lisbon’s Museu Nacional de Arte Antiga, a picture that alone is worth a trip to Washington. Bosch’s hell threatens to swallow the dying sun, which sinks into a bleak miasma filled with horrible creatures. For his time, Bosch was a realist.

Demons in various forms twist and thrash across the Earth’s continents. Astrology had not yet becom true astronomy. A Europea book describes astrologic influences on the huma body. An Aztec codex pre dicts Venus’s disastrous e fects on different victim Violence is endemic everywhere; Columbus didn’ bring anything that wasn’ there already. The Chines lop off a warrior’s head. A ivory saltcellar from Sierr Leone presents an executioner, a row of heads on th ground, and a fresh prisone ready for the ax. Knives tha performed the grim Aztec sacrifices to the gods fil one grisly case. But what o the chalice that Queen Isabella gave her grand inquisitor, Tomás de Torquemada? Who killed more victims in the name of religion—the Aztecs or the Catholics?

The world carried its demons along while it traveled forward. The European section addresses the medieval mind’s contact with travel, mapping, perspective, and science. Three golden-brass astronomical instruments are ones that Copernicus saw in the Jagiellonian University at Kraków. The century’s new interest in mapping makes a strong connection with artists’ discovery of single-point perspective. The shallow, dark background of European painting suddenly expands.

In Europe’s breathtaking final room, Leonardo da Vinci and Albrecht Dürer share billing. Here is that greatest of Renaissance drawings, Leonardo’s *Study of Human Proportion*—man as the measure. (But Dürer has one, too.) Leonardo scrutinizes science, art, warfare, and the human body; Dürer examines human personality and nature. A transcendent Leonardo, *Portrait of a Lady With an Ermine,* faces off with Dürer’s psychological *Portrait of a Young Venetian Lady.* But overhead is a chandelier after Dürer’s design: reindeer antlers intertwined with a three-headed dragon. Almost there—but not yet.

Photograph from the collection of the Czartoryski Museum, Kraków, courtesy of the National Gallery of Art.

"Circa 1492" was prepared from a wish st drawn up by a team of twenty-odd cholars and brilliantly pursued by free-ance coordinator Jay Levenson, a specialist fifteenth-century art and a mergers-and-cquisitions lawyer. For every panel paint-ng and most of the sculpture, drawings, ooks, paintings, tapestries, and ceramics, he conservator visited objects in advance o determine their suitability for travel. In ne sense, "Circa 1492" is a testament to he huge recent increase in knowledge bout packing and shipping priceless ob-ects. The National Gallery's chief conserva-ionists estimate that the number of re-earch scientists in their field is 50 to 100 imes greater now than twenty years ago. Often, they say, objects are better protected in transit than they are at home.

Another part of this story is the international willingness to cooperate in opening hitherto-closed doors. Leonardo's *Lady With an Ermine* lives in the Czartoryski family museum in Kraków, Poland. The Czartoryskis called the king of Spain, a cousin, and loans were suddenly forthcoming. The notoriously shy Palace Museum in Beijing was not about to be bested by the National Palace Museum in Taipei; both sent magnificent Chinese paintings. The Royal Library in Copenhagen gave up *the* book of Inca lore, found among its papers in 1908.

The exhibition falls off its pinnacle only in the Japanese sections; they are good but often too esoteric, scuffed, and indecipherable to be grand. Elsewhere, the objects glow with good health, often looking nearly as fresh as the year they were made.

By the time you're through, Columbus is somewhat less a hero *and* a villain. Though still a bit of both. (Through January 12, 1992.)

BEFORE THE TWENTIETH CENTURY TAKES too much credit for banishing its demons, there is another absolutely vital exhibition: **" 'Degenerate Art': The Fate of the Avant-Garde in Nazi Germany."** Organized by the Los Angeles County Museum of Art, the show has been traveling, but the East Coast was not on its itinerary until the Smithsonian made a last-minute scramble to put it on the mall.

"Degenerate Art" is the name Hitler gave to the exhibition he and Goebbels created in 1937. The instant the Nazis came to power in 1933, they moved to outlaw art critics, burn books, discredit modernist art, and arrest intellectuals. Their reasons echo the words of all demagogues: Marxist, Fascist, American Fundamentalist. Modernist art was elitist, scornful of the people, a "lunatic monstrosity." Said Hitler, "Art that cannot rely on the joyous, heartfelt assent of the broad and healthy mass of the people . . . is intolerable. It seeks to confuse the sound instinct of the people instead of gladly confirming it." The "broad and healthy" people themselves, who are seen joyously burning books, agreed with him.

The Führer preferred something like his own paintings: stags in the forest, cute peasant houses nestled among trees, apple-cheeked couples chastely courting through an open window. Jesse Helms would have no argument with Hitler's taste.

The Nazis went to great lengths to promote their view of art. The first official building they erected was the Haus der Deutschen Kunst in Munich. In 1937, the Nazis presented two shows. One, the "Grosse Deutsche Kunstausstellung," was the approved version: rows of muscular, well-hung gods and nubile Rhine maidens. The other was "Entartete Kunst," the "Degenerate Art" show, organized by scouring the collections of major German art museums for modernist works. Among the "degenerates": Emil Nolde, Ernst Kirchner, Max Beckmann, Wassily Kandinsky, Paul Klee, Marc Chagall, Alexei Jawlensky, Lyonel Feininger, and George Grosz.

The art that Hitler "cleansed" from the German museums is admittedly tough stuff. Some of it is great; some is mediocre. A few painters, such as Kandinsky and Klee, are sweetly elegiac. Most resist

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Owner: John Piscina

sentimental "beauty" and opt for ra
ugly, brutal honesty. Artists refused
give the Nazis the good news they crav
Otto Dix's searing print portfolio on w
is an inventory of militarist grotesqu
horse cadavers, skin grafts, dead men, g
masks, worms. Hitler hated "negroi
art, such as Nolde's *Masks IV,* clas
German Expressionism based on Pica
so's African sources. Also on the hit li
starving women and angular nudes (t
Führer preferred them plump and curv
ceous), Gypsies and Jews (sometimes
synonym for "intellectuals"), war crippl
and amputees. One of the headings
"Entartete Kunst" lashed out at "insole
mockery of the Divine," directed at a ja
ged, anguished Christ on the Cross.

At the Smithsonian, a partial re-creatic
of the "Entartete Kunst" exhibition is pr
ceded by rooms for the music, films, ar
books that Hitler banned. Jazz, Schoe
berg, Marlene Dietrich singing in *The Blu*
Angel, Moholy-Nagy, and *The Cabinet*
Dr. Caligari were all verboten. Richar
Wagner and Richard Strauss were ju
fine, as was a bouncy hymn to the Austr
an Anschluss. Listening on earphones,
remembered Czech writer and sometim
jazz musician Josef Skvorecky's recolle
tions of Nazi rules for "Judeonegroid mu
sic"—jazz—transcribed in his book *Th*
Bass Saxophone: Preferred were compos
tions "expressing joy in life rather tha
Jewishly gloomy lyrics; . . . the pace mus
not exceed a certain degree of allegro
commensurate with the Aryan sense o
discipline and moderation." Prohibite
were "all mutes which turn the nobl
sound of wind and brass instruments int
a Jewish-Freemasonic yowl."

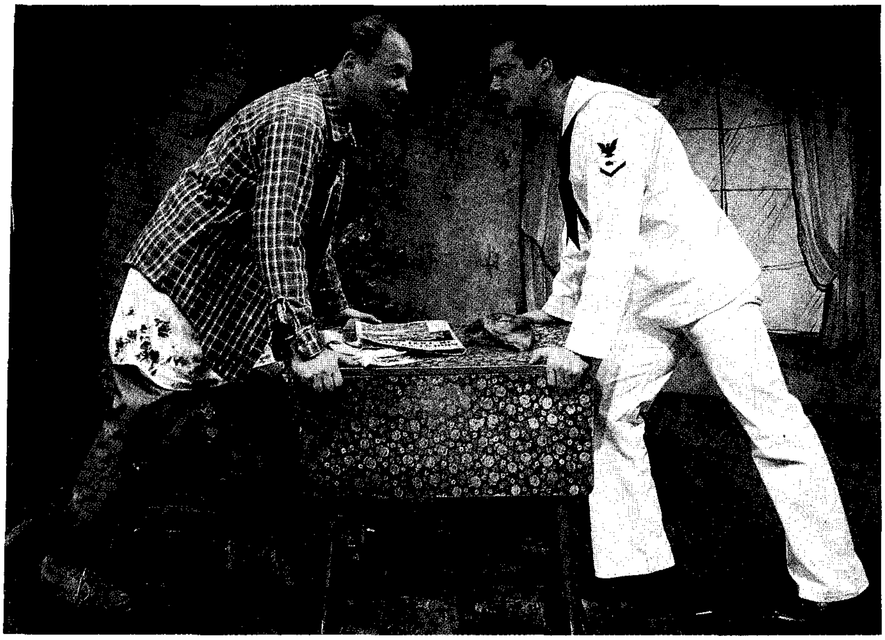
Art is the canary in the coal mine. Its critical intelligence irritates demagogues t
madness. Its alienation from the "broa
and healthy masses" is the index of a fre
society—free to pursue intellectual inquir
against the populist grain. The masses prefer the demons they know to Columbus's broadened horizons. The artist, the writer, the musician do not collaborate in the fiction that the world is small, flat, and pretty. They will not feed the people's craving for reassurance.

Whenever democracy looks over its shoulder, Fascism appears to be gaining. Leaders who wish to coddle their frightened citizens send the avant-garde to the concentration camps. The alternative is harder, in the short run. That is for elected officials to resist the rabble-rousers, the know-nothings, and the fundamentalists—not because one enjoys the art they hate but because freedom demands it.

As Heinrich Heine said, "Where books are burned, people are burned." And so they were. Not just the Jews but the Germans, too, cremated in the fire storms of the war Hitler was so determined to glorify. (International Gallery, S. Dillon Ripley Center; through January 5, 1992.) ■

ONS
F BUTCHERS

. . .Why is Pinter ensconced in the Pantheon when he writes, in ssence, actors' exercises? Shanley's *Beggars* is outlandish. . ."



BEGGARS IN THE HOUSE OF PLENTY: *Daniel von Bargen as Pop and Jon Tenney as Joey.*

ROM ADOLF EICHMANN WE GOT THE BANALy of evil; from Shakespeare's Iago, moiveless malignity; from Harold Pinter, eaningless meanness. The characters in **he Homecoming**, arguably Pinter's best lay, have one thing in common: Each has brand of nastiness to brandish as a adge of honor, though little sense can be ade of these vintage vices. (Actually, ne character, Sam, is merely petty; but ven he gets a mean bombshell to toss ut.) Since even absurdist drama has a ogic or psychology of its own, the meaness here must be just for the hell, or the Pinter, of it.

Of course, one can be grandly philosophical and expatiate on Pinter's vision of humanity as basically evil, with each individual a note in a symphony of badness. There would be nothing artistically indefensible about such a symphony if the sin weren't so phony. To make any kind of sense out of a Pinter play, you must postulate also the total randomness of human action and reaction. It is the marriage of irrationality and irredeemability: pointless power plays from the characters, nonstop one-upmanship from the author.

There is one thing, though, we should not have to wonder about even in a hall of distorting mirrors such as *The Homecoming:* Why would characters so crassly selfish cheerfully accept arrangements not serving their best interest? Why would uncompromisingly self-serving monsters make compromises, practice self-abnegation? If this ghastly North London lower-class family is what produced eldest son Teddy, a professor of philosophy in the United States, why would he, after six years of thorough separation, return on an extended visit to his slimy roots? Why would his English spouse, Ruth, until then a functioning wife and mother, suddenly choose to become the household concubine to the unappetizing family: father Max, retired butcher, spiteful widower, bullying patriarch; second son Lenny, pimp and sadist; third son Joey, would-be boxer and full-fledged oaf; uncle Sam, prissy chauffeur and repressed grudge-bearer? And not only intramural concubine but also extramural prostitute, working for Lenny four hours a night?

Why, above all, would Teddy take all this without batting an eyelash and return to America alone? Such undemurring humiliation at the hands of creepy inferiors makes sense only in terms of the playwright, not of the play. Pinter clearly hates women more than any dramatist since Strindberg, without even Strindberg's grudging pity for the predator. He has, equally, seamless scorn for academics and intellectuals, hence his portrait of Teddy as a ludicrously overspecialized prig. Max, Lenny, and Joey are destructive louts of various ages; uncle Sam (possibly also a dig at the United States, which Pinter detests) is a pathetic nonentity held in glaring contempt.

Then why is Pinter popular, famous, ensconced in the Pantheon? An actor turned playwright by winning a drama contest, he writes, in essence, actor's exercises. Handed something totally weird and unmotivated, an actor is free to pour whatever he wants into the empty vessel and improvise with unaccountable idiosyncrasy. Further, today's scholars and critics have field days with profound explications of things that can mean anything you damn please. And audiences, duly intimidated by Harold's much-heralded genius, wallow in incomprehending awe.

But there is one other factor: Pinter has been lucky in the productions he gets. The Roundabout Theater, in its fine new home at the Criterion Center and under the spirited leadership of Todd Haimes, mounts a distinguished *Homecoming*. The English and Canadian contingent—Roy Dotrice (Max), Daniel Gerroll (Lenny), and John Horton (Sam)—acquit themselves stunningly. The natives have trouble sounding British, but Lindsay Crouse is a serenely toothsome Ruth, and Jonathan Hogan's wimpy Teddy is a conceivable approach. Only Reed Diamond's almost boyishly appealing Joey is a mistake. Gordon Edelstein's direction, like John Arnone's set, is spot-on. Less spectacular than Peter Hall's original, this version is just as professional. If it makes rather less of Pinter's celebrated pauses, so much the better; the Pinter phenomenon gives one pause enough.

Beggars in the House of Plenty IS JOHN Patrick Shanley's getting even with his background: his Irish family and Bronx home. Most American playwrights feel obliged to spew up their early family history; some with rancor, some with sentimentality, a very few with precision. Shanley is of the first group, although, in an effort to be fair, he discards realism, which would make it all look too literal and undistanced. So he embraces the kind

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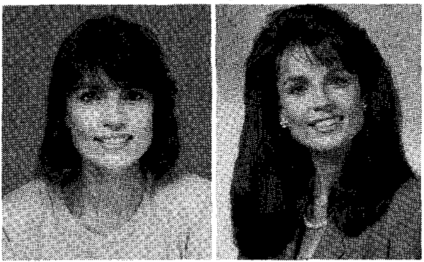

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“. . .*Cabaret Verboten* doesn’t work. In *T*
White Rose, clichés win in the long run. . .

of absurdism he did disastrously in *The Big Funk:* a mode for which he has more appetite than feeling. Absurdism works only when it is one other thing besides absurd: witty, scary, provocative, or penetrating. Shanley’s kind is merely outlandish.

It is also inexact. The attempt to turn the father figure into a demon from hell, the mother into a remote creature who regresses into self-absorbed little-girlishness, the brother (a Vietnam veteran) into a catatonic dropout, does not become part of some cohesive, continuous action. For example, we are told that the father is a butcher (another butcher!), though very little is made of this; in the latter part of the play, a sort of dream sequence, he seems to be a satanic stoker in Hades. This would fit in with his being, say, a janitor in reality; it does not compellingly jibe with the profession of butcher.

The play, then, lacks an integrated structure; what we get from Shanley, both author and director, is the piling up of grievances. A sister escapes early on into a loveless marriage; an aunt who is a nun appears briefly to invite unfavorable comparison with Christopher Durang’s memorable take on a similar figure; and Johnny, the autobiographical protagonist, who resorts to arson and other antisocial behavior to vent his frustrations and rage, engages our sympathy only now and then.

This is no fault of the actors, who make the most of what they’ve been given to work with. Daniel von Bargen is a ferocious barker of a Pop, Dana Ivey a suitably irritating Ma, and Jon Tenney a mightily deflated brother Joey. As Johnny, Loren Dean is superb: a young actor neither cute nor mannered, neither glibly angry nor painfully sensitive, but forthright, well spoken, and utterly believable. But must we hear endless language such as “I have a loose esophagus. That makes me feel like there’s an object in my throat. But the object is the throat itself.” I don’t think “esophagus” is the *mot juste* there; certainly it is not what is loose. Shanley’s play is a target bristling with arrows, not one of them in the bull’s-eye.

Cabaret Verboten IS DESCRIBED AS “A collection of songs and sketches from the Weimar Cabaret . . . originally staged at the Mark Taper Forum in Los Angeles” to accompany “Degenerate Art,” an exhibition of artworks condemned by the Nazis. Conceived by Jeremy Lawrence, who chose the material, rewrote most of the translations by other hands, and tinkered with the sketches, this revue draws on stuff by most of the big names from that era with the conspicuous absence, however, of one of its luminaries, Erich Kästner.

Lawrence tries to document the re
tance to Nazism and anti-Semitism t
the cabaret, created mostly by highly
ented Jews and/or leftists, so brillia
provided. Mixed in, appropriately,
also numbers of a nonpolitical nature,
latter featuring music by such charmer
Friedrich Holländer and Mischa S
liansky. I looked forward eagerly to re-
countering the likes of Kurt Tuchols
Bertolt Brecht, Hanns Eisler, Wal
Mehring, Karl Valentin, and Wer
Finck, even if a program note referring
a contemptible figure as “contemptuo
augured less than well.

Indeed, the show doesn’t work. I do
wish to blame Charles Randolph-Wrig
who staged it in L.A., or Carey Perlo
who restaged it for her CSC. And Jere
Lawrence has a marked gift for lyric-wr
ing: His rewriting of the English lyrics
most felicitous when not a shade too cle
er for its own good. But the musical
rangements by Marjorie Poe, played
her at the piano and Bob Ruyle on percu
sion, are considerably less than infectio
jettisoning even the momentum of Eisle
terrific “Ballad of Paragraph 218.”

John Rubinstein was once a delightf
young actor, but seems to have lost or u
learned what he instinctively knew. Ma
Nelson’s likable nebbish doesn’t stret
far enough. Betsy Joslyn has a sweet fa
and crystalline voice, but has Ameri
written all over her, especially whe
struggling with a German lyric. Caro
Shelley is the true artist here, but her tr
dition is clearly the British music hal
And there’s the rub: *Mitteleuropa* do
not translate well into the Anglo-Amer
can language, personality, spirit.

IN **The White Rose,** LILLIAN GARRET
Groag, a West Coast actress, tries to brin
back that heroic group of Munich unive
sity students who formed a cabal to ove
throw Hitler. They distributed leaflet
from “The White Rose,” as they calle
themselves, were caught, summarily tried
and executed. The author concentrates o
the duel of wills between the wildly ideal
istic Sophie Scholl and a sympathetic po
liceman who tries to save her. It’s all
synthetic derivative of Shaw’s *Saint Joan*,
Anouilh’s *Antigone,* and some plays b
Sartre and Camus. Poor Melissa Leo and Larry Bryggman in the leads, though! In the battle between clichés and good acting, it is always the clichés that win in the long run. In shorter roles, personality can squeak by, so Michael Louden as the most intellectual of students and Victor Slezak as a Gestapo type as discreet as Banquo’s ghost probably come off best. But it’s only a paper rose. ■

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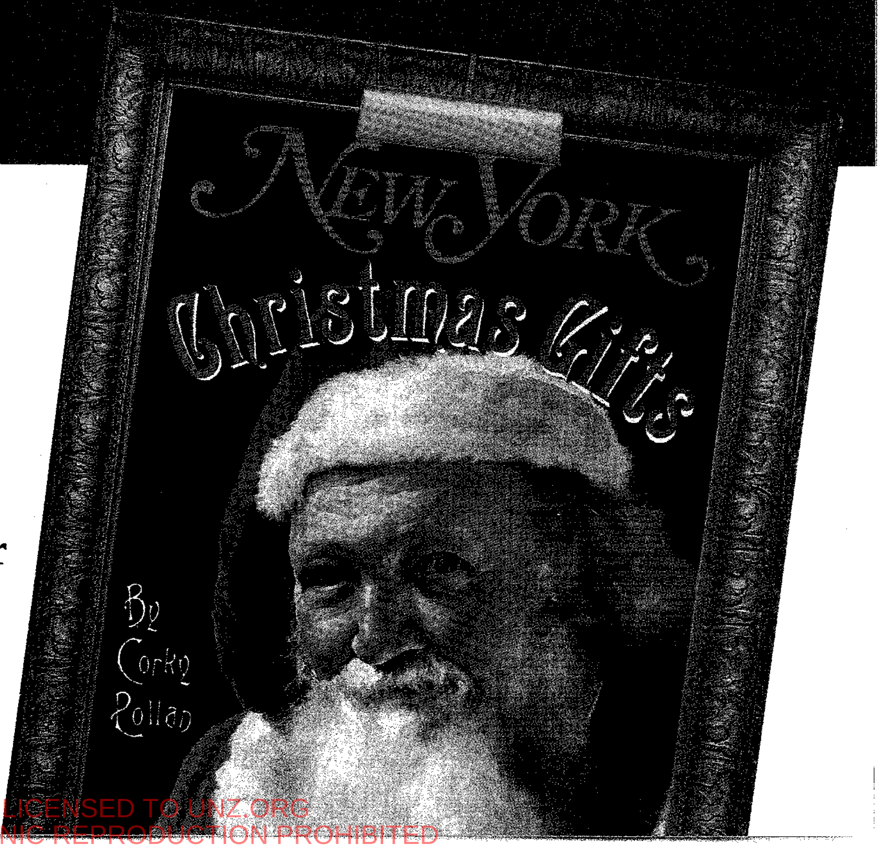
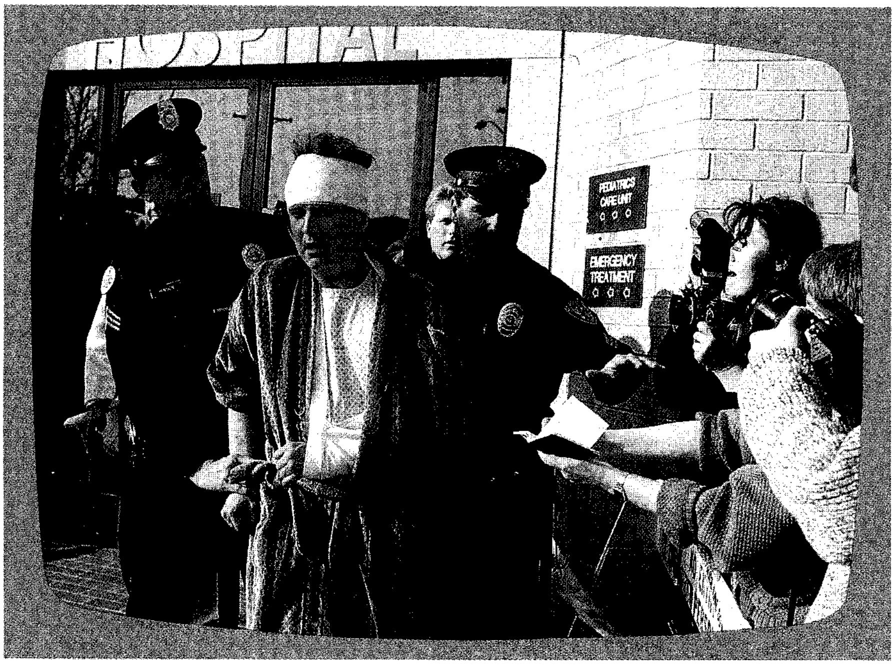

New York
Christmas Gifts
By
Corky
Pollan

Television/John Leonard

OF RATINGS AND 'REALITY'

" . . .*Public Enemy #2* is like a perfect pretzel: a comic snack. Ir *Posing,* Lynda Carter takes off her clothes for *Playboy*. . . "



DOUBLE TROUBLE: *Dave Thomas in* Public Enemy #2.

JUST BECAUSE **Public Enemy #2** (SUNDAY, November 10, and other dates; 10 to 10:30 P.M.; Showtime) strikes so many chords doesn't mean I need to beat it like a gong. It's a clever idea, no more than skit-size—of the sort you expect to see on *Saturday Night Live.* Except that on *SNL* they'd have let it dribble through their fingers. *SNL* starts out with a snappy premise, then dumbs it up or kicks it away, whereas *Public Enemy #2* sustains itself for all 30 minutes. To scramble similes, it's like a perfect pretzel: a comic snack.

Imagine yet another of those "reality-based" TV cop shows, like *Wanted: A Supreme Court Associate Justice!* Suppose this show, called *All Points Bulletin,* stars Mike Connors, who used to be Mannix, instead of Robert Stack, who used to be Untouchable. Presume that mild-mannered, no-talent dinner-theater actor Wynn Dalton (Dave Thomas) is a dead ringer for mad-dog serial killer Dwayne Gary Steckler (also Dave Thomas). So Wynn impersonates Dwayne, the "moody drifter," on network television. And Dwayne, who pictures himself more as a Mark Harmon or a "Jimmy" Woods type, is so offended that he comes out of hiding to knock off Wynn so he can play himself—for which he gets an Emmy nomination as "Best Actor in a News Show." But Wynn isn't dead, only amnesiac, till he's arrested for Dwayne's crimes, sentenced to life behind bars, writes "Dwayne's" autobiography, donates proceeds from this best-seller to the Gay Prison Alliance, makes the cover of *People* magazine, and gets invited to blab on *Oprah.*

Thomas has fun as Wynn/Dwayne, and Mike Connors has never been better as Mike Connors (nor Joan Rivers as Joan Rivers), and Mary Gross and Curtis Armstrong are finely tuned in supporting roles, and even before a last satirical twist from scriptwriters Michael Barrie and Jim Mulholland, we've touched many bases: the decline of television news; celebrity killers and the marketplace mechanisms that accommodate them; TV series that are cheap and sleazy; book publishing that's cheap and sleazy; a nation of informers; and a culture so brain-dead as to daydream in blood-red mayhem of its psychos.

I find all this symbolic, or emblematic, or paradigmatic, or something. (As Mike Connors promises his audience: next week, "the bizarre story of a Nazi war criminal who posed for years as the secretary-general of the United Nations!") It's a refractive way to look at the rest of the week in one c the most depressing "sweeps" month ever: Dead children! Murderous mothers Killer siblings! *Playboy* centerfolds!

FOR INSTANCE, **Deadly Medicine** (MONDAY November 11; 9 to 11 P.M.; NBC). Las week, Jaclyn Smith was a doctor accuse of murdering her own rapist on the operating table. This week, Veronica Hamel i a doctor accused of murdering the littl children she is supposed to care for. O course, Hamel didn't do it. Her nurse, Susan Ruttan, did it. And I'm glad to se Hamel getting some work; as in *Hil Street Blues,* where she was Furillo's lega squeeze, she's good at being simultaneously competent and sexy, a rocket scientist and a pillow bunny. And even or *L.A. Law,* there has always been something strange about Ruttan, as if in the ellipses in her head she were remembering an earlier incarnation as one of Manson's killer bimbos. And *Deadly Medicine* has its moments in the movie tradition of the bloodstained smock, of the hospital as a butcher shop where we go, as in the new Martin Amis novel, to be hurt.

But *Deadly Medicine,* of course, is also based on a true case, about which a book was written. And the preview cassette comes complete with a seven-minute "news" feature on the "real" people to whom all this actually happened, camera-ready for the local news, further compounding in the age of "reenactments" our agnosticism about reality itself.

LIKEWISE "REALITY-BASED" IS **Wife, Mother, Murderer** (Sunday, November 10; 9 to 11 P.M.; ABC), in which Judith Light decides that the only way she can upwardly mobilize herself from hill-country Alabama white trash to respectable society is to bounce some checks, set her house *and* her car on fire, poison her first husband and their teenage daughter, sleep around, jump bail, flee David Dukes for Florida and New England and brand-new identities, vamp David Ogden Stiers, kill herself off, reappear as her fictitious twin sister, and so on. Though Light just isn't heavy enough to convince us she could "sweet-talk Satan," I liked Kellie Overbey as her hysterical daughter. The big problem is a TV movie that can't decide what else it's supposed to be about besides disap-

Photograph by Cliff Lipson.

roval. Is this socially ambitious, promisuously murderous mother a casualty of he class struggle—sort of like, well, Nany Reagan?

N **My Son Johnny** (SUNDAY, NOVEMBER 0; 9 to 11 P.M.; CBS), the mother didn't lo it, although, of course, Michele Lee eels guilty anyway, because one of her ons, Corin Nemec, kills the other, Rick chroder. There are various reasons for his. For one, Rick is your basic drug-dealng, black-leather-jacketed, bad-seed, nacho-psycho Nazi hoodlet, which is why verybody else in the family has a lock on is or her bedroom door, like the folks in Doris Lessing's creepy novel *The Fifth Child.* For another, Rick is always beating up on Corin, and Corin is sensitive, which we know because he plays the saxophone. For a third, well, neither Michele Lee nor her husband before he died ever really faced up to the truth about Rick, which makes everybody co-dependent in a family addiction to violence. Asked on the stand at the murder trial to trash one son to save the other's life, Michele doesn't so much think in front of the camera as she thickens herself, getting smaller and denser like a black hole. Whereas Rick is fine as a blond beast.

IN **Posing: Inspired by Three Real Stories** (Tuesday, November 5; 9 to 11 P.M.; CBS), Lynda Carter takes off her clothes for *Playboy* magazine because her husband back in Georgia at the bowling alley takes her for granted as a housewife. Michele Greene does so because she was fat in high school and nobody on the Chicago stock exchange thinks she's sexy. And Amanda Peterson sheds even though she's the editor of the Yale student newspaper, because nothing she's ever overachieved seems to impress her professor-father, and, besides, her sister has more fun. In other words, posing for *Playboy* is a kind of family therapy. You have to sit through a lot of this, plus lectures on hypocrisy and the double standard, before you get to the profound meaning of this movie, which is peekaboo.

In brief (for Veterans Day): JASON ROBARDS, a radioman on the USS *Honolulu* back when, narrates **Pearl Harbor—Surprise and Remembrance** (Monday, November 11; 9 to 10:30 P.M.; Channel 13), a typically professional *American Experience* episode that features home movies from both sides of the Pacific, interviews with survivors of the sneak attack at a reunion, some diplomatic history, an inquiry into conspiracy theories, and a meditation on racist stereotyping—the flip side of our current crybabyism: Big, bad bullyboy Japanese capitalists are beating up on our poor, sensitive, saxophone-playing, do-good free-trade multinationals. Oh, Adam Smith! ■

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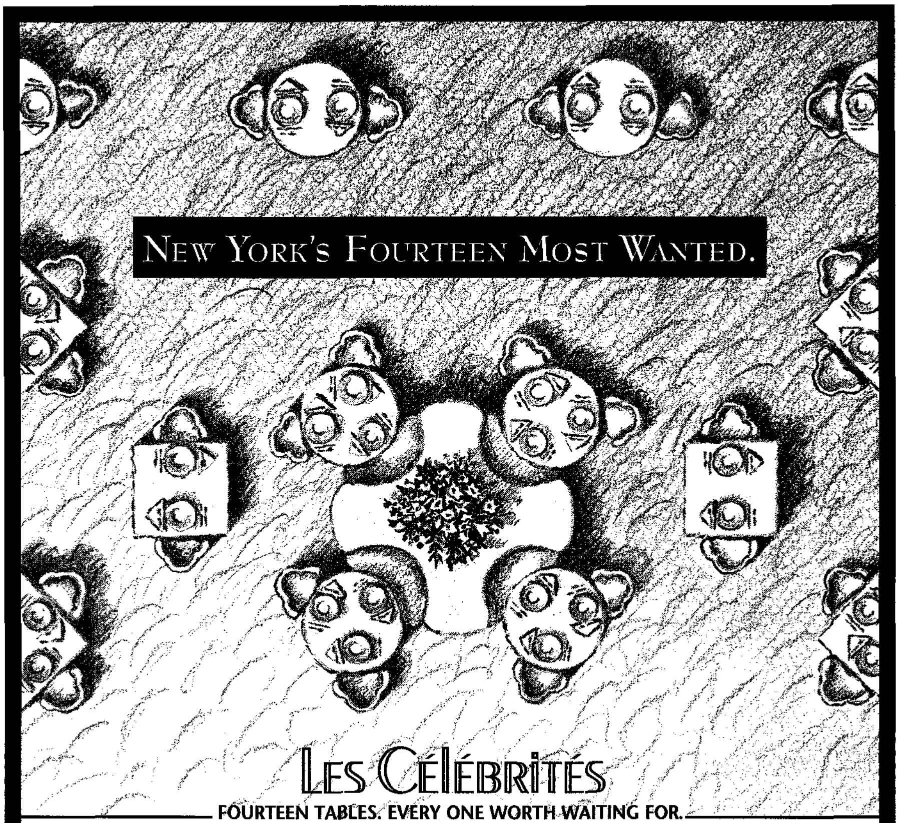
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THE PAST ISN'T WHAT IT USED TO BE

". . .The seemingly naïve optimism of the songs in *Company B* is deftly undercut by Paul Taylor's feeling for life's dark side. . ."

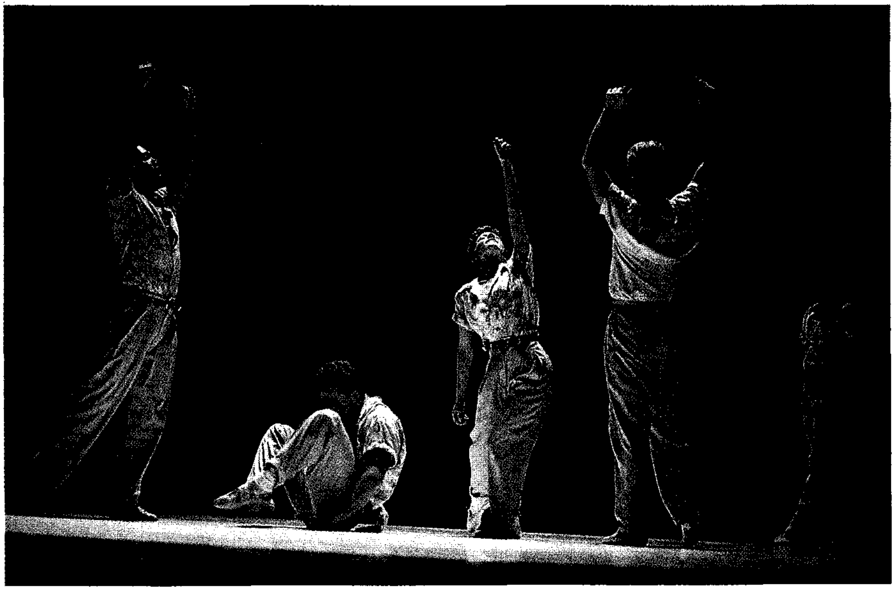
THE BRIGHTEST SPOT IN **Paul Taylor**'s RECENT season at the City Center was the New York premiere of *Company B,* to songs by those mid-century heroines of close harmony the Andrews Sisters. The dance was created originally for the Houston Ballet as part of a well-intentioned Kennedy Center project to enhance repertories. The piece is designed to be a hit; like Ailey's exhaustingly popular *Revelations,* it even has a built-in encore.

Cannily, *Company B* manages to be dazzlingly upbeat and entertaining without being superficial. The seemingly naïve optimism of the songs and the sentimentality their nostalgia factor evokes are deftly undercut by Taylor's feeling for life's dark side and for the current *Zeitgeist.* In "I Can Dream, Can't I?" the voluptuous woman yearning in the spotlight is backed by a shadowy male couple; the man of her dreams is not indifferent or involved with her female competition, as one would have assumed back in the forties, but attuned to another sort of adventure. Similarly, exuberant romance is punched up into raucous, many-partnered sex, bringing "Oh, Johnny . . . " (" . . . how you can love!") up to date with immense good humor.

The prevalent frenetic gaiety of the dancing is repeatedly punctuated with the image of a fallen body: War, of one sort or another, and death are always with us. It's a mark of Taylor's taste and skill that the dimensions he adds to the music neither warp nor violate it. The dance is extremely well suited to the sunny, technically facile group of comparative newcomers Taylor is currently working with, having lost so many of his former stars—heavyweights in terms of physical nuance and psychological impact—to the attrition of age and other ambitions.

All art is in some measure autobiographical, and Taylor's *Fact & Fancy,* given its first performances in this New York season, is obviously so—a rueful look at growing older in the land of the terminally young. The piece opens with the replay of a brief and brilliant work from early in Taylor's career, *3 Epitaphs,* in which loose-jointed, lumbering, black-swathed mummies exercise their oddly human personalities to early New Orleans jazz music. The balance of the piece, which fleetingly quotes from this and subsequent Taylor repertoire and is set to reggae songs, is new—and largely unsuccessful.

Taylor bares the customarily shrouded wings of the stage so that the public can see what dancers do when they're not "on": stretch, read the newspaper, work the crossword, nurse the part of the anatomy that hurts most at the moment, yak. Although lighted with exquisite mystery by Jennifer Tipton, this periphera world will fascinate only those very new to the theater game. Its representation is self-conscious, the pretense of being unobserved automatically rendering the behavior fake. Worse, Taylor's attitude is sentimental—as if anything a dancer does especially in his underwear (worn here over unitards), is touching because performers are a sacred breed.



LOVE IS A MANY-PARTNERED THING: *The New York premiere of Taylor's* Company B.

The aimlessness of these goings-on also distracts from what's happening center-stage, which is pretty chaotic and pointless anyhow. I suppose Taylor is asking us to perceive, as he has sporadically from his earliest dances, the small but critical difference between the daily ordinary and the artistic extraordinary. But it *looks* more as if he's asking us to admire the miracle of art's emerging, with everything organically in its place, from the random messiness of artists' lives—an overly romantic and highly suspect proposal.

Taylor's affection for dancers and dance life is sincere enough but naïvely demonstrated in this case. Even more ingenuous is the treatment of the aging theme: Mary Cochran is surprised by her colleagues with a birthday cake, its candles jauntily aflame. The company's official child personality, she is tiny in physique, soft in motion, with a perennial look of expectant innocence—the antithesis of Taylor himself, the organization's senior citizen. The presenters then spell out their congratulations anatomically, letter by letter, as Taylor's dancers once did at a lawn party for his forty-ninth.

At another point, "Mary" has a sinking spell and is carted off to the sidelines to be coddled by her dance family; later, she collapses center-stage and, to their horror, appears to be dead. Taylor's absorbing memoir, *Private Domain,* offers an obsessive and graphic account of the downhill slide that led to his dramatic onstage collapse and subsequent retirement from performing. Just before the curtain falls, Mary receives the cake again; only half the candles burn, and they're all askew. When the athletic capacity of a dancer's body dies, the soul shrivels with it. The question remains: Where do we go from here?

THE BEGINNINGS OF MODERN DANCE WERE emphatically matriarchal, but the field

Photograph by Beatriz Schiller.

›asts notable founding fathers as well.
mong them was Ted Shawn, who pro-
oted the dignity of male dancing in a pu-
tanical middlebrow culture offended by
ıe idea. The hundredth anniversary of his
rth was marked recently at the Joyce
heater with **"Men Dancers: The Ted
hawn Legacy,"** a stimulating, well-
ıaped concert staged by the Jacob's Pil-
›w Dance Festival—the rustic summer
ıecca over which Shawn once ruled.

Though it made no claim to be a care-
ılly calibrated anthology, the program
‹plored the "infinite variety" of roles
ıen can assume in dance, revealing in
articular the growing freedom with
'hich a broad spectrum of male sexuality
as come to be represented onstage.
hawn's own *Kinetic Molpai,* from 1935,
ısists on a traditional concept of virility
ıat looks somewhat bombastic and hok-
y today, despite the gravity and goodwill
/ith which it was performed on this occa-
ion. (More interesting in this piece was a
evere geometric patterning that might
ıave been a rough, passionless draft for
he early group works of Shawn's prize
›upil, Martha Graham.)

The most adept dance given was *The
Jnsung,* created in 1970 by José Limón,
he protégé of Doris Humphrey and thus
he artistic grandson of Shawn and his
›artner, Ruth St. Denis. Despite its ten-
lentiousness, the Limón put the more re-
:ent pieces in the shade, demonstrating
he importance—routinely ignored to-
lay—of firm structure in choreography.
The latter-day works, though not as well
nade, were useful as evocations of male
dentities: man deeply connected to na-
:ure (Garth Fagan's *Oatka Trail*), man as
ı gorgeous anatomical specimen (*Ocellus,*
›y a committee from Pilobolus), men
paired in sibling and sexual relationships
(Daniel Ezralow and David Parsons's
Brothers, Stephen Petronio's *Surrender
II*), and (in Rick Darnell's *Brides of Frankenstein*) the "new man" in the locker room. A team of the last, sporting tutus, high-tops, knee guards, and bared genitals, proved to be equally at home in scrimmages and *Les Sylphides.*

These motley images were held together by Ann Carlson's clever choral piece *Ode,* which introduced the program. After faded historic footage of Shawn and his male acolytes was projected, a live chorus line—the performers of the evening, nattily clad in business suits—confronted the audience, chanting the stereotypes that have long adhered to men who dance: "Effeminate." "Hairy." "Arrogant." "Narcissistic." "Dumb." When they stripped down and got physical, these guys—good movers with distinct and engaging personalities—eradicated the epithets and proved they could be far more than "strong" and "virtuosic." I'd call Paul Dennis, the most gratifying of them, ecstatic. ■

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THAT'S NOT 'AMORE'

“ . . .Neither Battle nor Pavarotti begins to approach the heart o Donizetti's *L'Elisir d'Amore*—worse, they never even try. . . ”

THE METROPOLITAN OPERA'S NEW PRODUCTION of **L'Elisir d'Amore** lacks charm and musical distinction, but it does have Kathleen Battle and Luciano Pavarotti. With two such major vocal personalities onstage, both in representative form and generously bestowing themselves, the more pressing needs of Donizetti's warmhearted bucolic comedy are probably bound to strike many Met patrons as not that important.

What, for instance, could be more hilarious than the sight of Pavarotti, huge as a house and pretending to be a tipsy teenage country bumpkin, dancing around a wine bottle? Or more endearing than Battle, that sly little minx and cute as a button, sobering him up with a slap on the face? And, of course, both singers seldom fail to beguile the ear with the pretty sounds that have helped make them so famous. Pavarotti may now be in the latter stages of a million-dollar career, but his tenor is still amazingly fresh and steady when applied to roles like Nemorino, whose light lyric music overtaxes neither his range nor his limited concentration. Battle has wisely never strayed far from the graceful soubrette parts that suit her delicate soprano, and Adina's music is custom-styled to bring out her most attractive silver-bell vocal qualities.

COUNTRY CROCK: *Pavarotti and Battle fail to convince.*

With all their natural talents, neither Battle nor Pavarotti begins to approach the heart of *L'Elisir d'Amore*—worse, they never even try. I don't doubt that this businesslike Adina manages the affairs of her farm with frightening efficiency, but the furtive tear Nemorino claims he saw trickling down her cheek, proof that she loves him, must surely be imaginary. Besides, it's unlikely he would even have noticed, between bouts of vocal mugging and the many empty stretches when he seems hardly to be paying attention to anything at all. But then, why would Nemorino be interested in a chilly Adina who sings her melting phrases with such cold, uncaring calculation? Donizetti may have written a traditional Italian comic opera—although one that was very stylish and up to date in 1832—but re-encountering it, I was struck all over again by the score's depth of feeling and how tenderly it describes the honest sentiment of two young people deeply in love and earnestly working out their problems. Newcomers to the work are likely to miss that dimension, especially when the music is sung so inexpressively by a pair of cynical opera stars interested mainly in playing themselves.

However self-absorbed and misdirected they may be, Battle and Pavarotti at least have important voices and recognizable stage personalities, gifts the two other principals in the cast cannot claim. Perhaps allowances should be made for John Fiorito, a last-minute substitute as that lovable peddler of phony love elixirs Doctor Dulcamara, but his woolly bass and blank presence leave a gaping hole in the middle of the opera. Bel canto baritones adept at handling Sergeant Belcore's suave melodies and florid runs apparently disappeared years ago, although there must be someone out there more technically adroit and musically aware than Juan Pons. Marcello Panni, the conductor, achieves the feat of turning back the clock, making the Met orchestra sound once again like a third-rate band from th Italian provinces.

If the physical production has no specia dramatic nuance or flavor, it does the job smoothly and inoffensively. John Copley directs with a gentle hand and a minima amount of fancy invention, letting the two stars do pretty much as they please. Designer Beni Montresor suggests a rural environment with his familiar pastel, picture-book style: cardboard cutouts of a barnyard, a moonlit thicket, and a country inn agains the background vista of a rugged hilltop village that could be Bergamo Donizetti's hometown. With its one-dimensional drops and twee party-favor surprises—pink and white horses to draw Dulcamara's carriage, cupids cavorting on puffy clouds, a streamer proclaiming VIVA L'AMORE at the final curtain—the sets seem just as artificial as the performances.

THE **Boston Symphony Orchestra,** Seiji Ozawa conducting, was in town not long ago to present a very grand Russian doubleheader. At Avery Fisher Hall, the Bostonians gathered en masse to perform Prokofiev's *Alexander Nevsky*—not the familiar cantata but an expanded and reedited version for chorus and orchestra that was played in its original context as an accompaniment to the 1938 film by Sergei Eisenstein. The next evening, in Carnegie Hall, the BSO turned to opera, a concert performance of Tchaikovsky's *Pique Dame* with a starry cast: Mirella Freni, Vladimir Atlantov, Dmitri Hvorostovsky, Maureen Forrester, and Sergei Leiferkus.

Conceived by John Goberman, the producer of *Live From Lincoln Center,* the *Nevsky* project has by now been rapturously heard and seen from Pompeii to Brisbane after its first unveiling in Los Angeles, in 1987. Each subsequent showing has inevitably had the flavor of a festival event, since an army of musicians and technicians is required to perform the score and synchronize it with the film. For

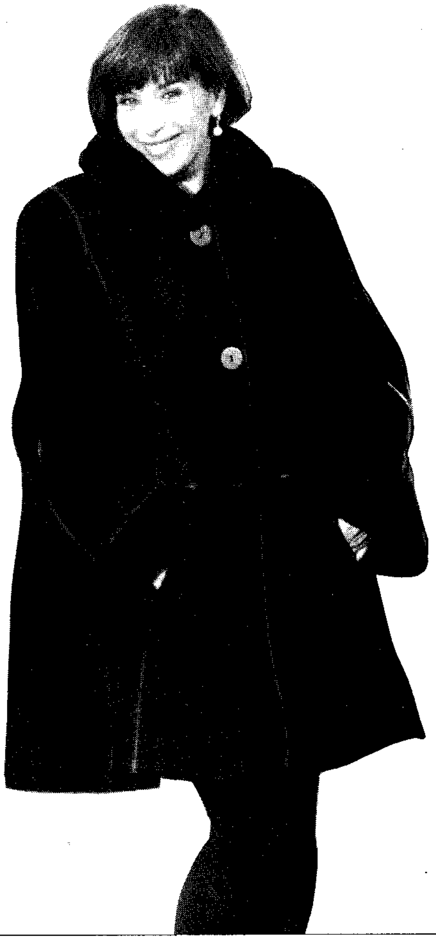
Photograph by Beatriz Schiller.

ɔse who admire the majesty of Eisen- in's restless, probing epic and the com- mentary grandeur of Prokofiev's mu- , the effort is worth it, revealing a narkable cinematic marriage in a bright w light. This may not be the first great n score—Auric, Milhaud, and Honeg- r, in France, and Bliss, Walton, and itten, in England, had already done im- rtant work in the field—but few movies ve ever intertwined visual and musical ages so memorably or effectively.

It was never possible to appreciate *Al- ander Nevsky* fully while watching the d print, with its tinny soundtrack featur- g an inadequate 30-piece orchestra grab- ng haphazardly at the notes. The most iking scene, more gripping than ever ith the Boston Symphony heard live and full cry, is the steel-upon-steel crunch of e great battle on the ice as German invad- s fall before Nevsky's army and drown nid the swirling floes. Another bonus in is expanded version of the score is the ezzo-soprano's lament as the camera ex- ores the field of the dead—even more oignant now that we can hear how the ieme of that lyrical sequence is adumbrat- d at key moments earlier in the film. In urely musical terms, one might say that a reat movie has been legitimately, and glo- ously, colorized.

The Boston Symphony first gave *Pique ame* two summers ago at the anglewood Festival with mostly the ame cast, although the Carnegie Hall edi- on offered some significant improve- ients. This time, Vladimir Atlantov was n hand to sing Herman, the role in which e created such a sensation when the Bol- hoi visited the Metropolitan Opera louse in 1975. The metallic ring of this xciting voice has thickened and become larker since then, and he is not a subtle inger. Even at that, I doubt if another enor can touch Atlantov in the great he- oic parts, most of which go begging to- lay. It was also a pleasure to savor the or- hestra, which sounded magnificent as it layed Tchaikovsky's most richly scored, lramatically imposing opera close-up and ınder optimum concert-hall conditions.

Mirella Freni returned to sing Lisa with ven more emotional resonance, liquid one, and lyrical ardor. Beyond that, the ole brings out the most irresistible morbidezza strain in Freni's voice, possibly because Tchaikovsky had tailored the music for another distinguished Italian soprano: Medea Mei-Figner, who created the part in 1890. Maureen Forrester repeated her deliciously sinister portrait of the old Countess, and the two baritones were ideally contrasted: Dmitri Hvorostovsky, all satin and silk as the dreamy Prince Yeletsky, and Sergei Leiferkus, firm and virile as the fun-loving Count Tomsky. Luckily, RCA recorded the performance, an operatic event that, for once, deserved to be preserved. ■



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A Complete Entertainment Guide for Seven Days Beginning

NOVEMBER 6

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THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—*The Architecture of Doom*. #2—Through 11/7: *Lucky Star* (1929). 11/8–11/21: *Dial M for Murder*. #3—*The Wages of Fear* (1953).

2. ESSEX—Grand St. at Essex St. (982-4455). *House Party 2*.

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Sex, Drugs, Rock & Roll*. #2—*The Boy Who Cried Bitch*. #3—*Exposure*. #4—*The Commitments*. #5—*The Rapture*. #6—*Life Is Sweet*.

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*My Own Private Idaho*. #2—*My Own Private Idaho*.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Iron Maze*.

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*29th Street*. #2—*The Fisher King*. #3—*Ricochet*.

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 11/6: *The Red House* (1947); *D.O.A.* (1949). 11/7: *The French Connection* (1971); *Dirty Harry* (1971). 11/8–9: *The Bicycle Thief* (1949); *Miracle in Milan* (1951). 11/10: *Seven Samurai* (1954). 11/11: *The Threepenny Opera* (1931); *The Blue Angel* (1930). 11/12: *Sherlock Holmes and the Secret Weapon* (1942); *Sherlock Holmes and the Woman in Green* (1945).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Frankie & Johnny*. #2—*Frankie & Johnny*. #3—*Other People's Money*. #4—*Rambling Rose*. #5—*House Party 2*. #6—*Highlander 2: The Quickening*. #7—*Dead Again*.

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*The Search for Signs of Intelligent Life in the Universe*. #2—*Homicide*. #3—*Homicide; Year of the Gun*. #4—*Antonia & Jane; Billy Bathgate*. #5—*The Story of Boys and Girls*.

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). "Jagfest 1991." A rotating schedule of eight films written and directed by Henry Jaglom.

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*The People Under the Stairs*. #2—*The Butcher's Wife*.

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Eating*.

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Whore*. #2—*Black Lizard*. #3—*Paris Is Burning*. #4—*My Father's Glory; My Mother's Castle*.

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Curly Sue*. #2—*Little Man Tate*. #3—*The Butcher's Wife*. #4—*Ricochet*. #5—*The Fisher King*. #6—*Two Evil Eyes*.

19. NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Iron Maze*. #2—*Highlander 2: The Quickening*. #3—*City of Hope*. #4—*Other People's Money*. #5—*Frankie & Johnny*. #6—*Billy Bathgate*. #7—*29th Street*. #8—*Year of the Gun*. #9—*Homicide*.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*House Party 2*. #2—*Hitman*. #3—*House Party 2; The People Under the Stairs*.

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Deceived*.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Highlander 2: The Quickening*.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*The Butcher's Wife*. #2—*Frankie & Johnny*. #3—*Other People's Money*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Hitman*.

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Year of the Gun*. #2—*Iron Maze*. #3—*Billy Bathgate*. #4—*Shattered*.

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Highlander 2: The Quickening*. #2—*The People Under the Stairs*.

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Frankie & Johnny*.

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*House Party 2*. #2—*Ricochet*. #3—Through 11/7: *Curly Sue*. Opening 11/8: *Strictly*

MOVIES

Business. #4—House Party 2. #5—Other People's Money.

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Billy Bathgate.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Little Man Tate.* **EMBASSY 3**—*Dead Again.* **EMBASSY 4**—*Deceived.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). No longer showing feature films.

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*The People Under the Stairs.* #2—*Iron Maze.* #3—*The Fisher King.* #4—*Hitman.* #5—*Shattered.* #6—*Get Back.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *The Butcher's Wife.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Commitments.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Ricochet.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Barton Fink.* #2—*Barton Fink.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Iron Maze.* #2—*Year of the Gun.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Dead Again.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Search for Signs of Intelligent Life in the Universe.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *29th Street.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *My Own Private Idaho.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *The Man in the Moon.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Rambling Rose.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*House Party 2.* #2—*The People Under the Stairs.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Highlander 2: The Quickening.* **CORONET**—*The Butcher's Wife.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Shattered.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Billy Bathgate.* **CINEMA II**—*Antonia & Jane.* **CINEMA THIRD AVE.**—*Paradise.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Fisher King.* #2—*Curly Sue.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Black Robe.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Frankie & Johnny.* #2—*Little Man Tate.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). Through 11/7: *Homicide.* Opening 11/8: *Overseas.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Other People's Money.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Frankie & Johnny.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Billy Bathgate.* #2—*The Butcher's Wife.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*House Party 2.* #2—*The People Under the Stairs.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *The Butcher's Wife.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Year of the Gun.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*City of Hope.* #2—*Europa, Europa.* #3—*La Belle Noiseuse.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *29th Street.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Frankie & Johnny.* #2—*Other People's Money.* #3—*Curly Sue.* #4—*Little Man Tate.* #5—*Billy Bathgate.* #6—*The Fisher King.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*House Party 2.* #2—*Highlander 2: The Quickening.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*The People Under the Stairs.* #2—*Iron Maze.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*The People Under the Stairs.* #2—*House Party 2.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 11/9–11/24: "The Valentino Cult." A series on Rudolph Valentino, his creators, and contemporaries. 11/9: *The Legend of Valentino* (1975), dir. Melville Shavelson, with Franco Nero, Suzanne Pleshette, and Yvette Mimieux; *The Four Horsemen of the Apocalypse* (1921), dir. Rex Ingram, with Alice Terry. 11/10: *Lombardi, LTD.* (1919), dir. Jack Conway, with Bert Lytell and Alice Lake; *The Conquering Power* (1921), dir. Rex Ingram, with Alice Terry.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3; children $2.50. Daily at 10:30, 11:30, 1:30, 3:30, and 4:30: *Beavers;* at 12:30 and 2:30: *Grand Canyon: The Hidden Secrets.* Both films will also be shown as double features on Fri. & Sat. at 6 and 7:30.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. Call for times. 11/6–17: "The Hybrid State Films." A series of recent independent films and videos that explore the post-colonial experience of migration, exile, and cultural hybridization. 11/6: *Masala* (1991), dir. Srinivas Krishna; *Plastic Jesus* (1971), dir. Lazar Stojanovic. 11/7: *Homage by Assassination* (1991), dir. Elia Suleiman; *Testament* (1988), dir. John Akomfrah; *Lonely in America* (1990), dir. Barry Alexander Brown. 11/8: *A Door to the Sky* (1990), dir. Farida Ben Lyazid; *Farewell to False Paradise* (1988), dir. Tefvik Baser; *Rain* (1986–91), dir. Tati Nguyen; *Perfumed Nightmare* (1978), dir. Kidlat Tahimik. 11/9: A variety of shorts including *The Salt Mines* (1990), *Once Upon a Time in the Bronx* (1991), and *Ava and Gabriel* (1990). 11/10: *The Suitors* (1988), dir. Ghasem Ebrahimian; *Tea in the Harem* (1986), dir. Medhi Charef; *Sally's Beauty Spot* (1990), dir. Helen Lee; *Full Moon Over New York* (1990), dir. Stanley Kwan; *History and Memory* (1990), dir. Rea Tajiri; *Some Divine Wind* (1991), dir. Roddy Bogawa. 11/7–12: "Harun Farocki - A Film Retrospective." 11/7: *Jean-Marie Straub and Danièle Huillet at Work on Kafka's "Amerika"* (1987); *Betrayed* (1985). 11/8: *Between Two Wars* (1977); *An Image* (1983). 11/9: *Inextinguishable Fire* (1969); *As You See* (1986). 11/10: *The Division of All Days* (1970); *The Taste of Life* (1979); *The Words of the Chairman* (1967); *Before Your Eyes* (1986). The filmmaker will be present at the screening of *Betrayed, How to Live in the Federal Republic of Germany,* and *Before Your Eyes.* 11/6–7: "Dziga Vertov Retrospective." 11/6: *The Eleventh Year* (1928). 11/7: *Man With a Movie Camera* (1929). 11/8: "Avant-Garde Film Today." New films by Stan Brakhage, Carl Michael George, Nicole Blachon, and Peter Herwitz.

ARTISTS SPACE—223 W. Broadway (226-3970). F 9/26–11/9: "Urban Space/The City as Place." A se tion of recent film and videotapes about the urban vironment and urban activism including *Housing P ervation Public Service Announcements* (1990), *This History of New York (The Golden Dark Age of Rea* (1988), *Metropolitan Avenue* (1985), and *The Surviv Small City* (1987).

ASIA SOCIETY—725 Park Ave. at 70th St. (517-27 $7; members $6. 11/1: *Shy Boy* (1988), dir. Kam Kamalova; *Kiep's Last Journey* (1990), dir. Farid D letshin. 11/8: *Utamaro and his Five Women* (1946), Kenji Mizoguchi.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brookl (718-638-5000). Free with museum admissi 10/13–11/17: "Native American Film and Video Walk in two Worlds." A series of documentaries experimental films and video by and about Nat Americans. 11/10: "Native American Won Speak." The voices and visions of Native Ameri Women are highlighted in this program includi *Ten Dollars or Nothing* (1989), *Wind Grass Song: Voices of Our Grandmothers* (1989), and *To Pro Mother Earth* (1989).

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 5 St. (355-6160). "Ciné-Club." $5.50; students members free. 10/30: *French Can Can* (1954), dir. J Renoir. 11/6: *Bob Le Flambeur* (1955), dir. Jean-Pie Melville.

GOETHE HOUSE—666 Third Ave. (972-3960). Fr 11/7–12: "Harun Farocki - A Film Retrospectiv 11/11: *As You See* (1986). The filmmaker will be p sent. For other Harun Farocki films see the Anthol gy Film Archives above.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6. members, senior citizens, and students $5. 11/8: "H oshi Shimizu: A Retrospective." At 11 a.m.: *Thank You (Arigato-san)* (1936); at 1: *A Star Athl (Hanagata senshu)* (1937); at 2:15: *Tales of Jiro (Jiro mo ogatari)* (1955). All films in Japanese with Engli subtitles.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82 St. (879-5500; 570-3949). Free with museum admi sion. Ongoing series: "Documentary Films on Art 10/29–11/2: "Ancient Egypt." 11/6–8: "The Arn and Armor Galleries." 11/12–16: "Georges Seurat "Saturday Evening Films." Tickets are available o hour before each screening at the Uris Center info mation desk. Through October, Saturdays at 4 6:30: "Arte y Patria: 20th Century Artists of Spain a the Americas." Through November, Saturdays at & 6:30: "100 Years of American Photography." Tue day, Wednesday, and Thursday at 3:30: *A Sunday La Grande Jatte - 1884.*

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (67 0090). $5. All shows start at 8 unless otherwise note Open screening: 16mm, S8mm, slide formats a available. "Personal Cinema Program." 11/7: "Tri ute to Jack Smith." Including *Flaming Creatures, Scot Tape,* and *Normal Love.* 11/8: "Gordon Ball." Inclu ing *Father Movie, Enthusiasm,* and *Mexican Jail Footag* 11/9: "Marguerite Paris." Including *Ghost of Robi Hood's Horse, Haitian Initiation, All Women Are Equa* and *Welcome to Nottingham.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490 Free with museum admission. Ongoing serie 10/4–11/12: "Vittorio D: De Sica Behind the Camer and on Screen." 11/8: *Leri, Oggi, Domani* (1963); *Matrimonio all'Italiana* (1964); *It Started in Naples* (1960) 11/9: *Il Vigile* (1960); *Il Generale Della Rovere* (1959); *Giardino dei Finzi-Contini* (1970). 11/10: *It Started i Naples* (1960); *Matrimonio all'Italiana* (1964);. *Un Breve Vacanza* (1973). 11/11: *Il Vigile* (1960); *Il Giardino dei Finzi-Contini* (1970). 11/12: *Una Breve Vacanza* (1973). 10/15–11/19: ASK Presents Recent Soviet Films. 11/1–11: "Animation Programs." 11/8–9 "The Best of Annecy, 1991." 11/10: "Lejf Marcussen." 11/11: "Happy Birthday, Shamus!" 11/7

For movie showtimes

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NEW YORK MAGAZINE®

What's Happening: *Half the Kingdom* (1989), dirs. Francine E. Zuckerman and Roushell N. Goldstein. 11/8: "A Tribute to Irene Sharaff."

E MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 4/5/92: "Jack Benny: The Radio and Television Work." 10/29–11/3: Tues.–Sun. at noon; Thurs. at 6: "The Group." *Jack at Supermarket* (1961); *My Gang Comedy* (1962); *Grape-Nuts and Grape-Nuts Flakes Program* (1942). Tues.–Sun. at 4; Fri. at 6: "Reunions." *Jack Benny's Twentieth Anniversary Special* (1970); *Luck Strike Program* (1950). Through 3/15/92: "Perspectives on the Collection: The Artist at Work." Through 3/15/92: "Perpectives on the Collection: From Stage and Screen." Through 4/5: Perspectives on the Collection: Witness to History."

W YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609/0619). 11/7 at noon: "A Festival of Anthropological Film": *Les Maitres Fous* (1955), dir. Jean Rouch; *N!ai, the Story of a !Kung Woman* (1979), dir. John Marshall, Adrienne Miesmer; at 6: "Meet the Maker": Irit Batsry presents his *Stories From the Old Ruin; Leaving the Old Ruin;* and the N.Y. premiere of *A Case of Simple Vision*. 11/12 at noon: *Star Wars* (1977), dir. George Lucas; with Mark Hamill, Harrison Ford, Carrie Fisher, Alec Guinness.

UBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 11/8–11/14: *Duel; Noiret*. Both directed by Jacques Rivette.

OWN HALL—123 W. 43rd St. (840-2824). $10. 11/11 at 8: "The Films of Charlie Chaplin." With host Sybil Del Gaudio, piano accompaniment by Stuart Oderman; with a discussion to follow, including actor Bill Irwin, film critic Andrew Sarris, and Eileen Bowser, director of film at the Museum of Modern Art.

HITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: 11/19–12/29: "New Directions in Holography." Recent collaborative holographic installations by Rudie Berkhout and the team of Michael Wenyon and Susan Gamble.

BRONX

50. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*House Party 2*. #2—*Highlander 2: The Quickening*. #3—*The People Under the Stairs*.

52. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*House Party 2*. #2—*Highlander 2: The Quickening*. #3—*The People Under the Stairs*. #4—*Ricochet*. #5—*Hitman*. #6—*The Butcher's Wife*. #7—*Other People's Money*. #8—*29th Street*. #9—*Billy Bathgate*.

55. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 11/7: *House Party 2*. Beg. 11/8: *Strictly Business*. #2—*The People Under the Stairs*. #3—*Other People's Money*. #4—*Highlander 2: The Quickening*.

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *House Party 2; Hitman*.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The People Under the Stairs*. #2—*Highlander 2: The Quickening*. #3—*House Party 2*. #4—*Hitman*.

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*The People Under the Stairs*.#2—*Ricochet*. #3—*Year of the Gun*. #4—*Curly Sue*. #5—*House Party 2*. #6—*Billy Bathgate*. #7—*Hitman*. #8—*Highlander 2: The Quickening*. #9—*Other People's Money*. #10—*House Party 2*.

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Ricochet*. #2—*Iron Maze*. #3—*Billy Bathgate*. #4—*Curly Sue*. #5—*Hitman*. #6—*Other People's Money*. #7—*The Butcher's Wife*. #8—*House Party 2*. #9—*The People Under the Stairs*. #10—*House Party 2*. #11—*Year of the Gun*. #12—*Deceived; Two Evil Eyes*. #13—*Shattered; The Super*. #14—*Highlander 2: The Quickening*.

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*The People Under the Stairs*. #2—*29th Street*. #3—*Billy Bathgate*. #4—*Frankie & Johnny*. #5—*The Butcher's Wife*. #6—*Year of the Gun*. #7—*Highlander 2: The Quickening*.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Little Man Tate*. #2—*Frankie & Johnny*.

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Other People's Money*. #2—*House Party 2*. #3—*Curly Sue*.

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Year of the Gun*. #2—*29th Street*. #3—*The Butcher's Wife*. #4—*Curly Sue*. #5—*Other People's Money*.

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*House Party 2*. #2—*The People Under the Stairs*.

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*House Party 2*. #2—*Little Man Tate*. #3—*Curly Sue*. #4—*Other People's Money*. #5—*Iron Maze*.

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*House Party 2*. #2—*The People Under the Stairs*. #3—*Highlander 2: The Quickening*. #4—*Hitman*.

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*The Butcher's Wife*. #2—*The Super; Little Man Tate*. #3—*Curly Sue*. #4—*The People Under the Stairs*.

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*29th Street*. #2—*Other People's Money*. #3—*Ricochet*. #4—*House Party 2*. #5—*Highlander 2: The Quickening*.

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Billy Bathgate*. #2—*Frankie & Johnny*.

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Butcher's Wife*. #2—*Frankie & Johnny*. #3—*Billy Bathgate*.

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Other People's Money*. #2—Through 11/7: *Curly Sue*. Beg. 11/8: *All I Want for Christmas*. #3—*29th Street*. #4—*Highlander 2: The Quickening*.

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*House Party 2*. #2—*The People Under the Stairs*. #3—*Highlander 2: The Quickening*. #4—*Hitman*.

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Billy Bathgate*. #2—*Ricochet*. #3—*Curly Sue*. #4—*Little Man Tate*. #5—*Frankie & Johnny*. #6—Through 11/7: *The Butcher's Wife*. Beg. 11/8: *All I Want for Christmas*. #7—*Other People's Money*. #8—*Year of the Gun*. #9—*29th Street*.

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*The People Under the Stairs*. #2—*House Party 2*. #3—*Curly Sue; Frankie & Johnny*. #4—*Hitman; Other People's Money*.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Highlander 2: The Quickening*. #2—*Hitman*. #3—*Curly Sue*. #4—*The People Under the Stairs*. #5—*House Party 2*.

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—Through 11/7: *Hitman*. Beg. 11/8: *All I Want for Christmas*. #2—*The People Under the Stairs*. #3—Through 11/7: *Other People's Money*. Beg. 11/8: *Strictly Business*. #4—*Highlander 2: The Quickening*. #5—*Year of the Gun*. #6—*House Party 2*.

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Billy Bathgate*. #2—*Other People's Money*.

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—Through 11/7: *The Butcher's Wife*. Beg. 11/8: *All I Want for Christmas*. #2—*Little Man Tate*. #3—*The Fisher King*. #4—*Frankie & Johnny*.

303. CORONA—PLAZA—(639-7722). #1—*The People Under the Stairs; Child's Play 3*.

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Little Man Tate*. #2—*Curly Sue*. #3—Through 11/7: *The Butcher's Wife*. Beg. 11/8: *All I Want for Christmas*. #4—*Frankie & Johnny*. #5—*29th Street*. #6—*The People Under the Stairs*. #7—*The Fisher King*.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Billy Bathgate*. #2—*The Butcher's Wife*. #3—*Year of the Gun*. #4—*Little Man Tate*.

306. FLUSHING—MAIN STREET—(268-3636). #1—*Other People's Money*. #2—*Billy Bathgate*. #3—*The Butcher's Wife*. #4—*Curly Sue*.

307. FLUSHING—UA QUARTET—(359-6777). #1—*The People Under the Stairs*. #2—*House Party 2*. #3—*Highlander 2: The Quickening*. #4—*Year of the Gun*.

308. FLUSHING—UTOPIA—(454-2323). #1—*Billy Bathgate*. #2—*Frankie & Johnny*.

309. FOREST HILLS—CINEMART—(261-2244). #1—*Deceived*. #2—*Dead Again; Europa, Europa*.

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*The People Under the Stairs*. #2—*House Party 2*. #3—Through 11/7: *The Fisher King*. Beg. 11/8: *Strictly Business*.

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*29th Street*. #2—*Homicide*.

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Frankie & Johnny*.

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Other People's Money*. #2—*Highlander 2: The Quickening*. #3—*Curly Sue*. #4—*Ricochet*.

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*The People Under the Stairs*. #2—*Highlander 2: The Quickening*. #3—*House Party 2*. #4—*Deceived*. #5—*Year of the Gun*.

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*The Fisher King; City of Hope*. #2—*Homicide; Shattered*. #3—*Iron Maze*. #4—*29th Street*. #5—*The Butcher's Wife*. #6—*Little Man Tate*. #7—*Frankie & Johnny*.

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Iron Maze; Hitman*. #2—*Curly Sue*.

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Highlander 2: The Quickening*. #2—*House Party 2*. #3—*The People Under the Stairs*.

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Highlander 2: The Quickening*. #2—*The People Under the Stairs*. #3—Through 11/7: *Ricochet*. Beg. 11/8: *Strictly Business*.

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Frankie & Johnny*. #2—*Curly Sue*. #3—*Year of the Gun*. #4—*Other People's Money*. #5—*29th Street*. #6—*Billy Bathgate*. #7—Through 11/7: *Iron Maze*. Beg. 11/8: *All I Want for Christmas*.

320. REGO PARK—DRAKE—(457-4002). *Rambling Rose; Suburban Commando; Terminator 2*.

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Rambling Rose*. #2—*Necessary Roughness*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Frankie & Johnny*. #2—*The People Under the Stairs*.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Frankie & Johnny; Ernest Scared Stupid*. #2—*House Party 2; Deceived*.

401. NEW DORP—HYLAN—(351-6601). #1—*The Butcher's Wife*. #2—*Billy Bathgate*.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Frankie & Johnny*. #2—*The Butcher's Wife*. #3—*Curly Sue*. #4—*Little Man Tate*. #5—*Other People's Money*. #6—*The People Under the Stairs*. #7—*Year of the Gun*. #8—*Highlander 2: The Quickening*. #9—*Billy Bathgate*. #10—*29th Street*.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*House Party 2*. #2—*Little Man Tate*.

501. BELLMORE—MOVIES—(783-7200). *Billy Bathgate*.

502. BETHPAGE—MID-ISLAND—(796-7500). *Other People's Money*.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*29th Street*. #2—*The People Under the Stairs*. #3—*Highlander 2: The Quickening*. #4—*Other People's Money*. #5—*Curly Sue*. #6—Through 11/7: *House Party 2*. Beg. 11/8: *Strictly Business*.

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Frankie & Johnny*. #2—*Billy Bathgate*. #3—*The People Under the Stairs*. #4—*Curly Sue*.

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The People Under the Stairs*. #2—*Billy Bathgate*. #3—*Other People's Money*. #4—*Curly Sue*. #5—*Little Man Tate*. #6—*Frankie & Johnny*. #7—*The Butcher's Wife*. #8—*29th Street*.

506. GLEN COVE—GLEN COVE—(671-6668). #1—*The People Under the Stairs*. #2—*The Fisher King*. #3—*Little Man Tate*. #4—*Iron Maze*. #5—*Frankie & Johnny*. #6—*Other People's Money*.

507. GREAT NECK—SQUIRE—(466-2020). #1—*Other People's Money*. #2—*Iron Maze*. #3—Through 11/7: *Curly Sue*. Beg. 11/8: *All I Want for Christmas*.

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Billy Bathgate*. #2—*29th Street*.

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Ricochet*. #2—*The People Under the Stairs*. #3—*House Party 2*.

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Bingo; Ernest Scared Stupid; 101 Dalmations; Homicide*. #2—*Necessary Roughness; Pure Luck; Hot Shots; Paradise*.

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Frankie & Johnny*. #2—*Billy Bathgate*. #3—*The Fisher King*. #4—*Deceived*. #5—*Little Man Tate*. #6—*The Butcher's Wife*.

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*The Fisher King*. #2—*Little Man Tate*.

514. LYNBROOK—LYNBROOK—(593-1033). #1—*29th Street*. #2—*Year of the Gun*. #3—*Highlander 2: The Quickening*. #4—*Little Man Tate*. #5—*The Fisher King*. #6—*Homicide; Hitman*.

515. MALVERNE—TWIN—(599-6966). #1—*Ernest Scared Stupid; Paradise*. #2—*101 Dalmations; Rambling Rose*.

516. MANHASSET—MANHASSET—(627-7887). #1—*The Butcher's Wife*. #2—*Frankie & Johnny*. #3—*The Fisher King*.

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Billy Bathgate*. #2—*The People Under the Stairs*. #3—*Highlander 2: The Quickening*. #4—*Year of the Gun*. #5—*Other People's Money*. #6—*Curly Sue*. #7—*Frankie & Johnny*. #8—Through 11/7: *The Butcher's Wife*. Beg. 11/8: *All I Want for Christmas*. #9—*Little Man Tate; Hitman*.

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Frankie & Johnny*. #2—*Year of the Gun*.

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Other People's Money*. #2—*Curly Sue*.

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Barton Fink*. #2—*Dead Again*.

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Year of the Gun*. #2—*House Party 2*. #3—*Iron Maze*. #4—*Other People's Money*. #5—*The People Under the Stairs*. #6—*Europa, Europa*. #7—*29th Street*.

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Billy Bathgate*. #2—*Homicide*. #3—*Rambling Rose*. #4—*Curly Sue*. #5—*Little Man Tate*. #6—*Highlander 2: The Quickening*.

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Frankie & Johnny*. #2—*The Butcher's Wife*. #3—*Billy Bathgate*. #4—*Deceived*. #5—*Iron Maze*.

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Curly Sue*. #2—*Other People's Money*.

526. ROSLYN—ROSLYN—(621-8488). #1—*Billy Bathgate*. #2—*Year of the Gun*.

527. SYOSSET—SYOSSET—(921-5810). #1—*Other People's Money*. #2—*Frankie & Johnny*. #3—*Homicide*.

528. SYOSSET—UA CINEMA 150—(364-0700). *The Fisher King*.

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*The People Under the Stairs*. #2—*Billy Bathgate*. #3—*Other People's Money*. #4—*Ricochet*. #5—*The Super*. #6—*Highlander 2: The Quickening*. #7—*Iron Maze*. #8—*Suburban Commando; The People Under the Stairs*. #9—*Year of the Gun*. #10—*The Butcher's Wife*. #11—*Curly Sue*. #12—*House Party 2*. #13—*Hitman*.

532. WESTBURY—DRIVE-IN—(334-3400). #1—*The People Under the Stairs*. #2—*Highlander 2: The Quickening*. #3—Through 11/7: *House Party 2*. Beg. 11/8: *Strictly Business*.

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Homicide*. #2—*Frankie & Johnny*. #3—*29th Street*. #4—*The Fisher King*. #5—*Little Man Tate*. #6—*Deceived*.

534. WESTBURY—WESTBURY—(333-1911). #1—*My Father's Glory; My Mother's Castle*. #2—*Frankie & Johnny*.

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Highlander 2: The Quickening*. #2—*The Fisher King*. #3—*Curly Sue*.

601. BABYLON—SOUTH BAY—(587-7676). #1—*Billy Bathgate*. #2—*The People Under the Stairs*. #3—*Frankie & Johnny*.

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Other People's Money*. #2—*The Butcher's Wife*.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Curly Sue*. #2—*Billy Bathgate*. #3—*Other People's Money*. #4—*Year of the Gun*. #5—*Little Man Tate*. #6—*The People Under the Stairs*. #7—*Hitman*. #8—*29th Street*. #9—*The Fisher King*. #10—*Highlander 2: The Quickening*. #11—*The Butcher's Wife; House Party 2*. #12—*Iron Maze; Frankie & Johnny*.

608. COMMACK—MULTIPLEX—(462-6953). #1—*Hitman*. #2—*The Fisher King*. #3—*House Party 2*. #4—*Frankie & Johnny*. #5—*The Butcher's Wife*. #6—*Iron Maze*. #7—*The People Under the Stairs*. #8—*Deceived*. #9—*Year of the Gun*. #10—*Little Man Tate; Billy Bathgate*. #11—*29th Street; Curly Sue*. #12—*Other People's Money; Highlander 2: The Quickening*.

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Billy Bathgate*. #2—*29th Street*. #3—*The People Under the Stairs*. #4—*Highlander 2: The Quickening*. #5—*Frankie & Johnny*. #6—*Other People's Money*. #7—Through 11/7: *Curly Sue*. Beg. 11/8: *Strictly Business*. #8—Through 11/7: *The Butcher's Wife*. Beg. 11/8: *All I Want for Christmas*. #9—*Little Man Tate*. #10—*House Party 2*.

611. CORAM—PINE—(698-6442). #1—*The People Under the Stairs*. #2—*Year of the Gun*. #3—*Billy Bathgate*. #4—*The Fisher King*.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Billy Bathgate*. #2—*29th Street*. #3—*The Butcher's Wife*. #4—*Frankie & Johnny*. #5—*Curly Sue*.

613. ELWOOD—ELWOOD—(499-7800). #1—*The Butcher's Wife*. #2—*Billy Bathgate*.

616. HUNTINGTON—SHORE—(421-5200). #1—*29th Street*. #2—*Little Man Tate*. #3—*Curly Sue*. #4—*The People Under the Stairs*.

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Frankie & Johnny*.

618. ISLIP—ISLIP—(581-5200). #1—*Frankie & Johnny*. #2—*The People Under the Stairs*. #3—*Highlander 2*.

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Other People's Money*. #2—*Billy Bathgate*. #3—*Curly Sue*. #4—*Highlander 2: The Quickening*.

620. LINDENHURST—LINDENHURST—(957-5400). *City Slickers*.

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Other People's Money*. #2—*Iron Maze*. #3—*The People Under the Stairs*. #4—*Highlander 2: The Quickening*. #5—*Curly Sue*. #6—*The Fisher King; Hitman*. #7—*The Butcher's Wife*. #8—*Rambling Rose*.

623. NORTHPORT—NORTHPORT—(261-8600). *City Slickers*.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Billy Bathgate*. #2—*29th Street*. #3—*The People Under the Stairs*. #4—*Year of the Gun*. #5—*Highlander 2: The Quickening*. #6—Through 11/7: *Iron Maze*. Beg. 11/8: *Strictly Business*. #7—Through 11/7: *The Butcher's Wife*. Beg. 11/8: *All I Want for Christmas*. #8—*House Party 2*. #9—*Other Peop Money*. #10—*Frankie & Johnny*. #11—*Curly S* #12—*The Fisher King; Shattered*. #13—*Little M Tate; Hitman*.

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Cu Sue*. #2—*Other People's Money*.

630. SAG HARBOR—SAG HARBOR—(725-0010). *Paris Burning*.

631. SAYVILLE—SAYVILLE—(589-0232). #1—*I Maze*. #2—*Barton Fink*. #3—*Year of the Gun*.

633. SMITHTOWN—SMITHTOWN—(265-1551). *C Slickers*.

634. SOUTHAMPTON—SOUTHAMPTON—(283-130 #1—*The People Under the Stairs*. #2—Through 11 *Highlander 2: The Quickening*. Beg. 11/8: *Strictly Bu ness*. #3—*Little Man Tate*. #4—*Other People's Mon* #5—Through 11/7: *The Fisher King; House Party* Beg. 11/8: *All I Want for Christmas*.

635. STONY BROOK—LOEWS—(751-2300). #1—*Fran & Johnny*. #2—*Year of the Gun*. #3—*The Butche Wife*.

636. WEST ISLIP—TWIN—(669-2626). #1—*Billy Bat gate*. #2—*Little Man Tate*.

638. WESTHAMPTON—HAMPTON ARTS—(288-260 #1—*Frankie & Johnny*. #2—*Billy Bathgate*.

639. WESTHAMPTON—WESTHAMPTON—(288-150 *Year of the Gun*.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(23 7300). #1—*Billy Bathgate*. #2—*Little Man Tate*.

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Li tle Man Tate*. #2—*The Butcher's Wife*. #3—Throug 11/7: *The Fisher King*. Beg. 11/8: *All I Want f Christmas*.

703. GREENBURGH—CINEMA 100—(946-4680). #1– *The Butcher's Wife*. #2—*Billy Bathgate*.

704. HARRISON—CINEMA—(835-9800). *Th Commitments*.

705. HARTSDALE—CINEMA—(428-2200). #1—*Frank & Johnny*. #2—*Curly Sue*. #3—*29th Street*. #4—*Oth er People's Money*.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Butcher's Wife*. #2—*Little Ma Tate*. #3—*The People Under the Stairs*. #4—*Billy Bath gate*. #5—*Curly Sue*. #6—*Frankie & Johnny*. #7—*House Party 2*. #8—*Ricochet; The Fisher King*. #9—*Other People's Money*. #10—*29th Street*.

707. LARCHMONT—PLAYHOUSE—(834-3001). *29t Street*.

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Frankie & Johnny*. #2—*Other People's Money*. #3—*Curly Sue*. #4—Through 11/7: *The Fisher King*. Beg 11/8: *Strictly Business*.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Other People's Money*. #2—*Curly Sue*. #3—*Frankie & Johnny*. #4—*The Butcher's Wife*. #5—*Year of the Gun Suburban Commando*.

714. PEEKSKILL—BEACH—(737-6262). #1—*House Party 2*. #2—*Curly Sue*. #3—*Year of the Gun*. #4—*Littl Man Tate*.

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Hitman*. #2—*Billy Bathgate*. #3—*The Butcher's Wife*. #4—*Frankie & Johnny*.

716. PELHAM—PICTURE HOUSE—(738-3160). *Dead Again*.

718. RYE—RYE RIDGE—(939-8177). #1—*The Butcher's Wife*. #2—*Little Man Tate*.

719. SCARSDALE—FINE ARTS—(723-6699). *Little Man Tate*.

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. **YONKERS—CENTRAL PLAZA—**(793-3232). #1—*ouse Party 2.* #2—*Billy Bathgate.* #3—*Highlander 2: he Quickening.* #4—*Year of the Gun.*

. **YONKERS—MOVIELAND—**(793-0002). #1—*29th treet.* #2—*Other People's Money.* #3—*The People nder the Stairs.* #4—*Curly Sue.* #5—*Frankie & Johny.* #6—Through 11/7: *Ricochet.* Beg. 11/8: *Strictly usiness.*

. **YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON LLEY—**(245-0220). #1—*29th Street.* #2—*Little Man ate.* #3—*The People Under the Stairs.* #4—*Other People's Money.* #5—Through 11/7: *Highlander 2: The uickening.* Beg. 11/8: *Strictly Business.* #6—*Curly ue.* #7—*The Fisher King.*

Rockland County

. **NANUET—MOVIES—**(623-0211). #1—*Billy Bathate.* #2—*Paradise.* #3—*Other People's Money.* #4—*ighlander 2: The Quickening.* #5—*House Party 2.*

. **NEW CITY—CINEMA 6—**(634-5100). #1—*Billy athgate.* #2—*The People Under the Stairs.* #3—*Year of he Gun.* #4—*Frankie & Johnny.* #5—*Little Man Tate.* 6—*The Butcher's Wife; Ernest Scared Stupid.*

5. **NEW CITY—UA CINEMA 304—**(634-8200). #1—*ther People's Money.* #2—*Curly Sue.*

7. **NYACK—CINEMA EAST—**(358-6631). *Terminator 2.*

9. **PEARL RIVER—CENTRAL—**(735-2530). #1—*Billy athgate.* #2—*Curly Sue.*

0. **PEARL RIVER—PEARL RIVER—**(735-6500). *Year of he Gun.*

2. **SPRING VALLEY—PIX—**(425-1132). #1—*The Docor.* #2—*Shattered.*

4. **LAFAYETTE—**(357-6030). *Other People's Money.*

CONNECTICUT

AREA CODE 203

Fairfield County

0. **BROOKFIELD—**(775-0070). #1—*Highlander 2: The Quickening.* #2—*The People Under the Stairs.*

1. **DANBURY CINE—**(743-2200). #1—*Billy Bathgate.* #2—*The Butcher's Wife.* #3—*Year of the Gun.*

2. **DANBURY—CINEMA—**(748-2923). #1—*Other People's Money.* #2—*Little Man Tate.*

3. **DANBURY—PALACE—**(748-7496). #1—*Curly Sue.* #2—*House Party 2.* #3—*Frankie & Johnny.*

5. **FAIRFIELD—COMMUNITY—**(255-6555). #1—*Highlander 2: The Quickening.* #2—*Year of the Gun.*

7. **GREENWICH—CINEMA—**(869-6030). #1—*The People Under the Stairs.* #2—*Little Man Tate.*

8. **GREENWICH—PLAZA—**(869-4030). #1—*Frankie & Johnny.* #2—*29th Street.* #3—*Other People's Money.*

9. **NEW CANAAN—PLAYHOUSE—**(966-0600). #1—*Little Man Tate.* #2—*Frankie & Johnny.*

0. **NORWALK—CINEMA—**(838-4504). #1—*House Party 2.* #2—*The People Under the Stairs.*

3. **SOUTH NORWALK—SONO—**(866-9202). Through 11/7: *Paris Is Burning.* 11/8–11: *Trust.* 11/12–14: *The Miracle.*

15. **STAMFORD—AVON—**(324-9205). #1—*House Party 2.* #2—*Highlander 2: The Quickening.*

16. **STAMFORD—CINEMA—**(324-3100). #1—*Year of the Gun.* #2—*The Butcher's Wife.* #3—*The Fisher King; Suburban Commando.*

17. **STAMFORD—RIDGEWAY—**(323-5000). #1—*Billy Bathgate.* #2—*Curly Sue.*

18. **STRATFORD—UA STRATFORD SQUARE—**(377-5056). #1—*Year of the Gun.* #2—*Curly Sue.* #3—*Other People's Money.* #4—*Year of the Gun.* #5—*Highlander 2: The Quickening.* #6—*Ricochet.*

819. **TRUMBULL—CINEMA—**(374-0462). #1—*Other People's Money.* #2—*Frankie & Johnny.* #3—*House Party 2.*

820. **WESTPORT—FINE ARTS—**(227-3324). #1—*Frankie & Johnny.* #2—*Billy Bathgate.* #3—*Little Man Tate.* #4—*The Butcher's Wife.*

821. **WESTPORT—POST—**(227-0500). *Other People's Money.*

822. **WILTON—CINEMA—**(762-5678). *Curly Sue.*

NEW JERSEY

AREA CODE 201

Hudson County

900. **ARLINGTON—LINCOLN CINEMA FIVE—**(997-6873). #1—*The People Under the Stairs.* #2—*Highlander 2: The Quickening.* #3—*Little Man Tate.* #4—*Curly Sue.* #5—*Frankie & Johnny; Other People's Money.*

901. **JERSEY CITY—HUDSON CINEMA 4—**(435-9110). #1—*The People Under the Stairs.* #2—*House Party 2.* #3—*Other People's Money.* #4—*Curly Sue.*

902. **JERSEY CITY—NEWPORT CENTER—**(626-3200). #1—*Ricochet.* #2—*Billy Bathgate.* #3—*The Butcher's Wife.* #4—*The People Under the Stairs.* #5—*House Party 2.* #6—*Highlander 2: The Quickening.* #7—*Frankie & Johnny.* #8—*Hitman.* #9—*29th Street; Frankie & Johnny.*

904. **SECAUCUS—LOEWS MEADOW PLAZA 8—**(902-9200). #1—*House Party 2.* #2—*The People Under the Stairs.* #3—*Highlander 2: The Quickening.* #4—*Year of the Gun.* #5—*The Super.* #6—*29th Street.* #7—*Little Man Tate.* #8—*Hitman.*

905. **SECAUCUS—LOEWS MEADOW SIX—**(866-6161). #1—*Frankie & Johnny.* #2—*Other People's Money.* #3—*Ricochet.* #4—*The Butcher's Wife.* #5—*Curly Sue.* #6—*Billy Bathgate.*

906. **GUTTENBERG—GALAXY TRIPLEX—**(854-6540). #1—*Deceived.* #2—*Paradise.* #3—*The Super.*

908. **UNION CITY—SUMMIT THEATER—**(865-2886). #1—*Two Evil Eyes; Terminator 2: Judgment Day.* #2—*Iron Maze; Deceived; Suburban Commando.*

Essex County

910. **BLOOMFIELD—CENTER—**(748-7900). *Hitman.*

911. **BLOOMFIELD—ROYAL—**(748-3555). #1—*Highlander 2: The Quickening.* #2—*House Party 2.*

912. **CEDAR GROVE—CINEMA 23—**(857-0877). #1—*Year of the Gun.* #2—*Little Man Tate.* #3—*The Butcher's Wife.* #4—*Homicide.* #5—*Frankie & Johnny; Suburban Commando.*

916. **MILLBURN—MILLBURN—**(376-0800). #1—*Iron Maze.* #2—*Little Man Tate.*

917. **MONTCLAIR—CLARIDGE—**(746-5564). #1—*Billy Bathgate.* #2—*The People Under the Stairs.* #3—*Curly Sue.*

918. **MONTCLAIR—WELLMONT—**(783-9500). #1—*Cool as Ice.* #2—*Shattered.* #3—*Ricochet; Ernest Scared Stupid.*

920. **UPPER MONTCLAIR—BELLEVUE—**(744-1455). #1—*29th Street.* #2—*Other People's Money.* #3—*The Fisher King.*

922. **WEST ORANGE—ESSEX GREEN—**(731-7755). #1—*29th Street.* #2—*The Butcher's Wife.* #3—*Frankie & Johnny.*

AREA CODE 908

Union County

930. **BERKELEY HEIGHTS—BERKELEY—**(464-8888). *Paradise; Suburban Commando.*

931. **CRANFORD—CRANFORD—**(276-9120). #1—*Highlander 2.* #2—*The People Under the Stairs.*

932. **ELIZABETH—ELMORA—**(352-3483). *Year of the Gun.*

933. **LINDEN—LINDEN FIVE—**(925-9787). #1—*Billy Bathgate.* #2—*Year of the Gun.* #3—*The People Under the Stairs.* #4—*Curly Sue.* #5—*Little Man Tate.*

934. **ROSELLE PARK—NEW PARK—**(241-2525). #1—*29th Street.* #2—*House Party 2.* #3—*The Butcher's Wife.* #4—*Other People's Money.* #5—*Frankie & Johnny.*

935. **UNION—LOST PICTURE SHOW—**(964-4497). *Barton Fink.*

936. **UNION—UNION—**(686-4373). #1—*Frankie & Johnny.* #2—*The Butcher's Wife.*

937. **WESTFIELD—RIALTO—**(232-1288). #1—*29th Street.* #2—*The Fisher King.* #3—*The Butcher's Wife.*

938. **WESTFIELD—TWIN—**(654-4720). #1—*Little Man Tate.* #2—*Billy Bathgate.*

AREA CODE 201

Bergen County

950. **BERGENFIELD—CINEMA 5—**(385-1600). #1—*Year of the Gun.* #2—*Highlander 2: The Quickening.* #3—*The People Under the Stairs.* #4—*House Party 2.* #5—*Curly Sue.*

951. **CLOSTER—CLOSTER—**(768-8800). *The Butcher's Wife.*

952. **EDGEWATER—LOEWS SHOWBOAT—**(941-3660). #1—*Frankie & Johnny.* #2—*The People Under the Stairs.* #3—*Highlander 2: The Quickening.* #4—*Billy Bathgate.*

953. **EMERSON—QUAD—**(261-1000). #1—*The People Under the Stairs.* #2—*Frankie & Johnny.* #3—*House Party 2; 101 Dalmations.* #4—*The Butcher's Wife; Ernest Scared Stupid.*

956. **FORT LEE—LINWOOD—**(944-6900). #1—*Other People's Money.* #2—Through 11/7: *Curly Sue.* Beg. 11/8: *Strictly Business.*

958. **OAKLAND—TWIN—**(337-4478). #1—Closed.

959. **PARAMUS—CINEMA 35—**(845-5070). *The Doctor.*

960. **PARAMUS—BERGEN MALL—**(845-4449). *Shattered.*

961. **PARAMUS—ROUTE 4—**(487-7909). #1—*29th Street.* #2—*The Butcher's Wife.* #3—*Iron Maze.* #4—*Highlander 2: The Quickening.* #5—*Little Man Tate.* #6—*Billy Bathgate.* #7—*Other People's Money.* #8—*Homicide.* #9—*Curly Sue; Frankie & Johnny.*

962. **PARAMUS—ROUTE 17—**(843-3830). #1—*The People Under the Stairs.* #2—*Year of the Gun.* #3—*House Party 2.*

963. **OAKLAND—TWIN—**(337-4477). Closed.

964. **RAMSEY—LOEWS INTERSTATE—**(327-0158). #1—*Billy Bathgate.* #2—*The People Under the Stairs.*

965. **RIDGEFIELD—PARK 10—**(440-6661). #1—*The People Under the Stairs.* #2—*House Party 2.* #3—*Billy Bathgate.* #4—*29th Street.* #5—*Curly Sue.* #6—*Little Man Tate.* #7—*The Butcher's Wife.* #8—*Frankie & Johnny.* #9—*Other People's Money.*

966. **RIDGEFIELD PARK—RIALTO—**(641-0617). #1—*Paradise; The Fisher King.*

967. **RIDGEWOOD—WARNER—**(444-1234). #1—*29th Street.* #2—*Frankie & Johnny.* #3—*Year of the Gun.* #4—*The Butcher's Wife.*

969. **TEANECK—MOVIE CITY—**(836-3334). #1—*Ernest Scared Stupid.* #2—*The People Under the Stairs; House Party 2.* #3—*Terminator 2; The Commitments.*

970. **TENAFLY—CINEMA 4—**(871-8889). #1—*Billy Bathgate.* #2—*Other People's Money.* #3—*Frankie & Johnny.* #4—*Europa, Europa; Homicide.*

971. **WASHINGTON TOWNSHIP—CINEMA—**(666-8020). #1—*The Fisher King.* #2—*Billy Bathgate.* #3—*Little Man Tate.*

972. **WESTWOOD—PASCACK—**(664-3200). #1—*Other People's Money.* #2—*Curly Sue.* #3—*Year of the Gun.* #4—*Highlander 2: The Quickening.*

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ALL I WANT FOR CHRISTMAS—(1 hr. 32 min.; 1991) All Ethan and Hallie O'Fallon want for Christmas is to spend time with their divorced parents and grandmother (Lauren Bacall). But in this comedy directed by Robert Lieberman, the pair of New York City kids have a number of obstacles to navigate. With Leslie Nielsen as Santa Claus. G. **217, 219, 300, 302, 304, 319, 507, 517, 610, 625, 634, 702**

ANTONIA & JANE—(1 hr. 17 min.; 1991) The third feature made by the young English director Beeban Kidron is something in the nature of a promissory note: In itself, the movie is no more than moderately entertaining, but the 30-year old Kidron, whose work bears a strong resemblance to Woody Allen's, has some talent, and she may find her style later on. The film is a comedy about a friendship between two unhappy Londoners, Jane (Imelda Staunton), a neurotic bookshop clerk, and her much-envied buddy, Antonia (Saskia Reeves), a beauty with seemingly everything going for her. The two women meet only once a year—for lunch—yet each is supposed to be obsessed with the other, and their lives are seen in parallel as a series of endless mishaps. Jane, who is short and pale, with a mass of curly brown hair, wears her big glasses everywhere, even in bed with one of her dismaying boyfriends. A strenuous type who puts herself together with great panache, Antonia is born for success, but it mysteriously eludes her. She's the victim of accident and her own willpower. The movie is open-ended and playful, but some of Kidron's vignettes are rather limp and underdone. There's a British moldiness to the humor that kills some of the fun. (10/28/91) NR. **10, 55**

THE ARCHITECTURE OF DOOM—(1 hr. 39 min.; 1989) Swedish filmmaker Peter Cohen looks to the aesthetics of the Third Reich for answers. NR. **1**

★ **BARTON FINK**—(1 hr. 57 min.; 1991) The latest film by Joel and Ethan Coen is a failure, but an astonishing ride nonetheless—a richly textured, beautifully acted, emotionally committed work, utterly unlike anything else around. John Turturro brings intense dedication—perhaps misplaced dedication—to the role of a grievously self-conscious young prig. As the movie opens, somewhere around 1940, Barton Fink has just written a Broadway hit celebrating the dignity of "the common man." Nevertheless, this prim, high-minded, and self-absorbed man heads for Hollywood and "Capitol Pictures" (i.e., MGM), where he is given the job of writing a B movie—a wrestling picture—for Wallace Beery. He moves into a ghastly cheap, cavernous yet empty room, which becomes his hell, and finds himself unable to write a word. Next door to him lives the jolly Charlie Meadows (John Goodman), a traveling salesman—or so he says—and a fellow who is just the "common man" that Bart is always ranting about. Fat, vulgar, demonstrative Charlie is Bart's muse, but Bart, who condescends to him, brushing him off and refusing to listen to his stories, is too stupid to know it. You can feel the Coens straining for a big climax late in the game, and the movie turns lurid, self-important, and baffling. Still, there are first-rate scenes throughout, and extraordinary performances by Michael Lerner as a studio mogul, Tony Shalhoub as a fast-talking producer, John Mahoney as a drunken, Faulkner-like writer, and Judy Davis as his masochistic mistress. Shot by Roger Deakins. (8/26/91) R. **43, 521, 631, 935**

LA BELLE NOISEUSE—(4 hrs.; 1991) In French with English subtitles. After ten years of inactivity and frustration, a once-celebrated artist, living in obscurity and isolation in the French countryside, is inspired by a beautiful young visitor to return to his painting. Directed by Jacques Rivette. With Michel Piccoli, Emmanuelle Béart, and Jane Birkin. NR. **81**

BILLY BATHGATE—(1 hr. 48 min.; 1991) Reviewed in this issue. R. **10, 19, 26, 34, 55, 66, 85, 152, 158, 160, 200, 215, 216, 219, 301, 305, 306, 308, 319, 401, 406, 501, 504, 505, 509, 512, 517, 523, 524, 526, 530, 601, 606, 608, 610, 611, 612, 613, 619, 625, 636, 638, 700, 703, 706, 715, 722, 753, 755, 759, 801, 817, 820, 902, 905, 917, 933, 938, 952, 961, 964, 965, 970, 971**

BLACK LIZARD—(1 hr. 26 min.; 1968) In Japanese with English subtitles. Director Kinji Fukasaku's campy film about a jewel heist stars Japan's leading female impersonator, Akihiro Maruyama, as a daring and erotic cat burglar. NR. **14**

BLACK ROBE—(1 hr. 40 min.; 1991) In 1634, a Jesuit priest and his apprentice journeyed through the frontier of "New France" to a newly built mission, trading with American Indians in return for safe passage. Their true story in sweeping epic form. Directed by Bruce Beresford. With Lothaire Bluteau. R. **61**

THE BOY WHO CRIED BITCH—(1 hr. 45 min.; 1991) A mad dog of a boy terrorizes his beautiful young mother—destroying her home, tormenting her, and ultimately threatening her life. Directed by Juan Jose Campanella. With Candice Love and Harley Cross. NR. **3**

THE BUTCHER'S WIFE—(1 hr. 44 min.; 1991) As harp glissandos and idyllic woodwinds burble on the soundtrack, the camera flies in to a little girl standing atop a lonely lighthouse, and we hear a rather familiar smoky voice saying something like "Over the waters and across the seas, there was a little girl with a great gift. . . . " A few seconds later, the child has grown into a full-bodied woman—Demi Moore, in a blonde wig and a white, translucent Theodora Van Runkle dress—running, running across an island to the ocean's edge. There she discovers the portly, puzzled George Dzundza pulling onto shore in a rowboat. She jumps into the boat and embraces him: She's a clairvoyant, and she knows he's the man she's been waiting for. "My Adonis!" she says. "My Poseidon! No, my Zeus!" It's a joke, right? We're being set up for some kind of ironic reversal of all this never-never-land purity and innocence. But it's neither a joke nor a lyrical fantasy. Demi arrives in Greenwich Village, moves in with Dzundza, who's a butcher, and so far from being deluded, she's an intuitive woman of pure soul, a naïve, barefoot redeemer in the land of the fallen. She sets straight all the lost, embittered, pretentious big-city types. With Jeff Daniels and Mary
Steenburgen. Directed by Terry Hughes. (11/4,
PG-13. **12, 18, 24, 40, 53, 66, 79, 152, 160, 200,**
213, 216, 219, 302, 304, 305, 306, 315, 401, 406,
512, 516, 517, 524, 530, 603, 606, 608, 610, 612,
621, 625, 635, 702, 703, 706, 709, 715, 718, 755,
816, 820, 902, 905, 912, 922, 934, 936, 937, 951,
961, 965, 967

CITY OF HOPE—(2 hrs. 9 min.; 1991) John Sayles,
novelist who has written and directed five indep
dently produced movies, appeared in his recent p
jects to be developing an alarming penchant for dr
ing the life out of interesting subjects. But he's d
the opposite this time, pumping up his characters,
ing them with tempestuous emotions, while him
displaying a heavy charge of despair. *City of Hop*
about urban rot, yet for all its serious demeanor, it
kind of slapdash, TV-movie project, a big canvas
which most of the ideas seem generalized and seco
hand. We're in "Hudson City," a decrepit postind
trial metropolis that is ruled by a corrupt white ma
and filled with such types as an Italian-Ameri
building contractor in league with the Mafia, viol
black teenagers, and black politicians bullied by e
nic-chauvinist opportunists. We're in hell—conte
porary urban America. Virtually everyone is comp
mised, torn, unclean. The two principal characters
young men struggling to find their souls: Nick (V
cent Spano), a good-looking lout who wants to
out from under his loving but corrupt dad (Tony
Bianco), and Wynn (Joe Morton), a black city cou
cilman who is trying to become the leader of an e
battled and aggrieved community that wants pow
and is indifferent to truth. The movie is a remarka
piece of engineering, but much of the violent spee
and sentiment sounds tin-eared and merely servic
able, almost generic, as if Sayles had concocted pr
fane dialogue for characters taken from local-T
news reports. (10/28/91) R. **19, 81, 315**

★ **THE COMMITMENTS**—(1 hr. 58 min.; 1991) A Dubl
version of *Fame*, likable and bouncing, with a ras
surface authenticity and a great deal of affection for
characters and milieu but not much dramatic intere
In the Northside of Dublin, Jimmy (Robert Arkin
sets up a soul band, complete with brass section a
female vocal backup, to play Otis Redding and Wi
son Pickett classics. All the actors chosen by direct
Alan Parker are kids (musicians, most of them) exce
for Johnny Murphy, a veteran Dublin actor, w
plays Joey Lips, a wily old bird with long hair gat
ered in a ponytail, a pirate's eye, and a soothing wa
about him. Joey Lips claims to have played the tru
pet with all the American greats; he's lying, probabl
but he's a professional musician, he knows the styl
and he steadies the band. The band, which calls its
The Commitments, fumbles around, trying to sou
American, and the members fight one another oth
incessantly. After they play a few gigs, they begin
sound good, but disillusion threatens. Parker direc
in a fast-paced, upbeat style, and when he runs in
the mystery of Irish defeatism, we are baffled. Wi
Andrew Strong as the band's great but boorish lea
singer, Deco. From Roddy Doyle's novel. (8/19/91
R. **3, 41, 704, 969**

CURLY SUE—(1 hr. 42 min.; 1991) Little orphan Sue (Ali-
san Porter) and her friendly guardian (James Belushi
teach a rich Chicago lawyer (Kelly Lynch) that there i
more to life than torts and Tiffany's. Directed by Joh
Hughes. PG. **18, 33, 60, 85, 158, 160, 204, 206, 210,**
213, 217, 219, 220, 222, 304, 306, 313, 316, 319, 406,
503, 504, 505, 507, 517, 520, 523, 524, 530, 600, 606,
608, 610, 612, 616, 619, 621, 625, 627, 705, 706, 708,
709, 714, 723, 724, 756, 759, 803, 817, 818, 822, 900,
901, 905, 917, 933, 950, 956, 961, 965, 972

DEAD AGAIN—(1 hr. 48 min.; 1991) Kenneth Branagh's entertaining but cheesy homage to the deliriously convoluted "psychological" thrillers of 45 years ago. Branagh and Emma Thompson play two roles each. Thompson is an amnesiac who turns up in Los Angeles and who remembers, under hypnosis, her life as a concert pianist in the forties. Branagh plays the sweet-souled private eye who takes care of her and also the concert pianist's husband, a "tormented" composer-conductor with Mephistophelian goatee. In 1948, the conductor was convicted of murdering his wife. Is the amnesiac a reincarnated version of that earlier lady? And is the private eye the conductor reincarnated? Will he murder her again—or will she, taking revenge, murder him? To our relief, Branagh and Scott Frank, who wrote the screenplay, are not simply trying to scare us. Instead, they want to give us that old-fashioned premonitory thrill—the familiar warm tingle along the back of the neck. "Uncanny" events unfold before our eyes. If only Branagh had greater control of film style! The scenes set in present-day Los Angeles are shot and played in rather matter-of-fact naturalistic style. The material from the forties has been shot in an affectionately swank, glossy pastiche of big-studio style from that period, but the scenes look cheap and underdone. With Robin Williams (unbilled). (9/9/91) R. **9, 36, 45, 309, 521, 716**

ECEIVED—(1 hr. 42 min.; 1991) After her husband is mysteriously killed in a car crash, Adrienne Saunders (Goldie Hawn) finds out that he was not the man she thought he was. In her search for the truth, Saunders discovers that she and her daughter are in grave danger. Directed by Damian Harris. PG-13. **21, 36, 160, 309, 314, 400, 512, 524, 533, 608, 906, 908**

ATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R. **13**

RNEST SCARED STUPID—(1 hr. 31 min.; 1991) Everyone's favorite know-it-all, Ernest P. Worrell, wakes an evil spirit from its sacred resting place and is cursed with an ancient spell. Directed by John Cherry. With Jim Varney. PG. **400, 511, 515, 755, 918, 953, 969**

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Candide—is amazingly, a true story, based on Solly's memoirs. Holland, the director of *Angry Harvest* and the screenwriter for many of Andrei Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. A French-German co-production. (7/15/91) R. **81, 309, 522, 970**

EXPOSURE—(1 hr. 40 min.; 1991) Peter Coyote plays an American photographer in Brazil, accompanied by his beautiful archaeologist girlfriend (Amanda Pays), sinking into an underworld he never knew existed. The first feature from Walter Salles, the Brazilian documentary filmmaker. R. **3**

THE FISHER KING—(2 hrs. 17 min.; 1991) A great big megalomaniacal mess from Terry Gilliam, who specializes in messes. It's Gilliam's usual antic moods mixed with the new post-eighties mood of dust-in-the-mouth self-abnegation. Jeff Bridges plays Jack Lucas, a nasty talk-show host whose callous remarks inspire a lonely guy to shoot up a restaurant. Jack's career collapses, and three years later, a boozy, self-pitying wreck, he's living with a tigerish, loving video-store owner (Mercedes Ruehl). Drunk one night, Jack is saved from destruction by a weird bum, Parry (Robin Williams), who talks in "medieval" gibberish. Parry's wife, it seems, was blown away in the restaurant, and he has lost his mind. Jack seeks salvation by helping Parry. When Gilliam lets the realistic side of the movie play, Richard LaGravenese's script provides some lovely moments, and the movie is a bumpy but emotionally satisfying ride. But Gilliam loads on the clanking fantasy sequences—the grandiose medieval visions, knights charging on New York's streets, and much else that is foolish and tedious. See it in a spirit of tolerance and wit for the good moments. With Amanda Plummer as a proud office frumpkin so awkward she cannot walk down the street without mishap. (9/30/91) R. **7, 18, 38, 60, 85, 302, 304, 310, 315, 506, 512, 513, 514, 516, 528, 533, 600, 606, 608, 611, 621, 625, 634, 702, 706, 708, 724, 816, 920, 937, 966, 971**

★ **FRANKIE & JOHNNY**—(1 hr. 57 min.; 1991) Johnny (Al Pacino) is a sentimental, overaggressive romantic who talks like a con man but who is nevertheless entirely sincere. Just out of the slammer, Johnny takes a job as a cook at a Greek coffee shop on Ninth Avenue, and falls in love with a waitress, Frankie (Michelle Pfeiffer), a cranky, rather literal-minded person who guards her space like a street gang holding a block. *Frankie & Johnny* is little more than a valentine to a man who's desperate for love and a woman who's afraid of it, but it's been made with so much sympathy, delicacy, and true intelligence that it's a triumph of sorts—a gallantly hopeful commercial comedy about love in the age of AIDS and the VCR. The commonplace theme of the movie is that love is impossible but that life without it is more impossible. Banal? Not as it comes off the screen. *Frankie & Johnny* persuasively argues in favor of the obvious as the solution to despair. The chief transformer of the banal here is Terrence McNally, who adapted his much-performed 1987 play *Frankie and Johnny in the Clair de Lune.* Garry Marshall directs with great, almost over-insistent warmth, but the material has what's been missing from Hollywood for years—heart. With Nathan Lane, Kate Nelligan, Jane Morris, all marvelous. (10/14/91) R. **9, 19, 24, 32, 62, 65, 85, 200, 203, 215, 216, 219, 220, 302, 304, 308, 312, 315, 319, 322, 400, 406, 504, 505, 506, 512, 516, 517, 519, 524, 527, 533, 534, 601, 606, 608, 610, 612, 617, 618, 625, 635, 638, 705, 706, 708, 709, 715, 723, 755, 803, 808, 809, 819, 820, 900, 902, 905, 912, 922, 934, 936, 952, 953, 961, 965, 967, 970**

GET BACK—(1 hr. 29 min.; 1991) The concert film of Paul McCartney's Get Back tour, including Beatles songs, film clips of the sixties and seventies, and a special tribute to John Lennon. PG. **38**

HIGHLANDER 2: THE QUICKENING—(1 hr. 31 min.; 1991) In the year 2024, the only thing between us and the sun is an energy shield—or is it? The Highlander (Christopher Lambert) struggles to save Earth while saving his own head from the evil dictator (Michael Ironside) of planet Zeist. With Sean Connery and Virginia Madsen. R. **9, 19, 22, 31, 53, 150, 152, 155, 157, 158, 160, 200, 211, 214, 217, 218, 222, 300, 307, 313, 314, 317, 318, 406, 503, 514, 517, 523, 530, 532, 600, 606, 608, 610, 618, 619, 621, 625, 634, 722, 724, 753, 800, 805, 815, 818, 900, 902, 904, 911, 931, 950, 952, 961, 972**

HITMAN—(1 hr. 34 min.; 1991) Chuck Norris is a New York City cop sent undercover to expose a drug-smuggling ring run by the mob. R. **20, 25, 38, 152, 156, 157, 158, 160, 211, 218, 220, 222, 300, 316, 514, 517, 530, 606, 608, USE 621, 625, 715, 902, 904, 910**

HOMICIDE—(1 hr. 42 min.; 1991) David Mamet's taut but exasperating new thriller centers on a big-city policeman—slick talker Bobby Gold (Joe Mantegna), a Jewish detective dubbed "the Orator" for his silver-tongued way with suspects and witnesses. Like most Mamet heroes, he uses daily routine to ward off the demons of self-knowledge. They come out roaring when he's assigned to investigate the murder of an old Jewish woman. Perhaps because *Homicide*'s a way of confronting Mamet's own Jewishness, his finest filmmaking to date is in the scenes setting up Bobby's spiritual crisis; they bare racial wounds with a ferocious honesty. It's racial fury that first triggers Bobby's search for his Jewishness—he's flabbergasted when a black superior calls him a "little kike"—and Mamet deftly interweaves the Klein murder case with his detective's personal quest for his roots. But after setting up a sharply observed and juicy story about racial identity, the movie goes off the deep end, becoming a political potboiler about neo-Nazis and paramilitary Zionists. *Homicide* is choking with earnestly mannered dialogue. Mamet gets away with it, though, whenever Bobby's doing the talking—Mantegna slips into Mamet's lines like a surgeon into his gloves. Whether snapping off quips or purring with bad faith as he woos a heartbroken mother into betraying her son, this beaky actor gives Bobby an emotional density the script doesn't really earn. With elegant photography—all brooding blues and whispering shadows—by Roger Deakins. (Powers, 10/21/91) R. **10, 19, 63, 311, 315, 511, 514, 523, 527, 533, 912, 961, 970**

HOUSE PARTY 2—(1 hr. 34 min.; 1991) The homeboys grow up and apart—Play attempts to find fame and fortune in the music world while Kid heads off to college. Directed by Doug McHenry and George Jackson. R. **2, 9, 20, 33, 52, 68, 87, 91, 150, 152, 155, 156, 157, 158, 160, 204, 208, 210, 211, 214, 218, 220, 222, 300, 307, 310, 314, 317, 400, 500, 503, 510, 522, 530, 532, 606, 608, 610, 625, 634, 706, 714, 722, 753, 803, 810, 815, 901, 902, 904, 911, 934, 950, 953, 962, 965, 969**

IRON MAZE—(1 hr. 42 min.; 1991) Fifty years after World War II, the ill feelings harbored by the steelworkers of a Pennsylvania mill town toward the financially dominant Japanese are uncovered when the son of a Japanese billionaire is found nearly dead. Directed by Hiroaki Yoshida. With Bridget Fonda, Jeff Fahey, J.T. Walsh, and Hiro Murakami. R. **6, 19, 26, 38, 44, 89, 160, 210, 315, 316, 319, 506, 507, 522, 524, 530, 606, 608, 621, 625, 631, 908, 916, 961**

LIFE IS SWEET—(1 hr. 42 min.; 1991) A devoted mother, her twin daughters, and two very different chefs try to stomach an English suburb. A family's gastronomic history. Directed by Mike Leigh. With Alison Steadman, Jim Broadbent, and Timothy Spall. NR. **3**

LITTLE MAN TATE—(1 hr. 39 min.; 1991) Jodie Foster has played it safe in her directorial debut—a sweet little movie about a seven-year-old prodigy torn between his mother, a warmhearted waitress played by Foster, and a brainy child psychologist (Dianne Wiest) who nourishes his genius but has all the emotional warmth of a slot machine. Though there is a sensitive performance from young Adam Hann-Byrd, Foster's real subject is women. Even as she offers a quietly radical vision of family life, in which a child is raised by two women with no discernible interest in men, she falls into retro cliché, suggesting that the career woman is hopelessly inadequate because she hasn't given birth and doesn't know how to cook meat loaf. (Powers, 10/21/91) PG. **18, 36, 62, 85, 203, 210, 213, 219, 302, 304, 305, 315, 406, 500, 505, 506, 512, 513, 514, 517, 523, 533, 606, 608, 610, 616, 625, 634, 636, 700, 702, 706, 714, 718, 719, 724, 755, 802, 807, 809, 820, 900, 904, 912, 916, 933, 938, 961, 965, 971**

THE MAN IN THE MOON—(1 hr. 39 min.; 1991) A coming-of-age movie, set in fifties rural Louisiana, about two teenage sisters—one fourteen, the other seventeen—who fall for the same guy. Directed by Robert Mulligan. With Sam Waterston, Tess Harper, Gail Strickland, Reese Witherspoon, and Jason London. PG-13. **50**

MY FATHER'S GLORY—(1 hr. 50 min.; 1991) In French with English subtitles. A reminiscence of the bucolic childhood of popular French author and director Marcel Pagnol in turn-of-the-century Provence. Directed by Yves Robert. With Julien Ciamaca, Nathalie Roussel, and Phillippe Caubere. G. **14, 534**

MY MOTHER'S CASTLE—(1 hr. 38 min. 1991) In French with English subtitles. A continuation of *My Father's Glory,* the second part of Marcel Pagnol's memoirs focuses on the teenage Marcel and his relationship with his mother, Augustine. Directed by Yves Robert. With Julien Ciamaca and Nathalie Roussel. PG. **14, 534**

★ **MY OWN PRIVATE IDAHO**—(1 hr. 45 min.; 1991) Gus Van Sant's new movie is ambitious and elusive. A loving portrait of two young hustlers in Portland, it's about homelessness as a state of being. Mike (River Phoenix), an aimless young dish, passive, not too bright, is a narcoleptic who falls into a trancelike slumber at moments of stress—often when he has to perform with a client. Mike's narcolepsy is connected to his longing for his mother, who has long disappeared. River Phoenix makes him a dreamy piece of sculpture. Scott (Keanu Reeves) is altogether tougher. A scapegrace adventurer, he is the son of no less a figure than Portland's mayor. This rich boy is hiding out on the streets because it amuses him, and perhaps because it outrages his powerful father, a stiff, dried-up man confined to a wheelchair. Hair parted in the middle, the sloe-eyed Keanu Reeves is a graceful and wily actor with a trace of vagrant hauteur about him—he's singularly self-possessed. There are some fancy scenes in which Van Sant turns Scott into Prince Hal in Shakespeare's *Henry IV, Pt. I,* but those who enjoy the rest of the movie will overlook them. (10/7/91) R. **5, 49**

MOVIES

NECESSARY ROUGHNESS—(1 hr. 48 min.; *1991)* After a rap on the knuckles from the NCAA, the coaches at Texas State must clean up their act—no ringers, no free rides, no cheating. The result? A comedy about a very amateur football team. Directed by Stan Dragoti. With Scott Bakula, Robert Loggia, Harley Jane Kozak, and Sinbad. PG-13. **321, 511**

★**OTHER PEOPLE'S MONEY**—(1 hr. 40 min.; 1991) In this hyperbolic comedy about a 1980s-type corporate raider, Danny De Vito has a perfect role—Lawrence Garfield, an undersize, overgrown kid from the Bronx who has made hundreds of millions and isn't satisfied. Garfield could not be called cold or sleek. He may be a ruthless predator, but he's still hustling, still thrilled at the chase, still looking for something. De Vito gives him gleeful energy and also corners of sadness and longing. He has slowed down a bit, opened himself up—this is his first character to have a soul. *Other People's Money*, which the veteran Alvin Sargent has adapted from Jerry Sterner's popular Reagan-era play, turns into a debate between two kinds of capitalism—Larry's high-finance wizardry, which produces money for shareholders but creates little or nothing in the way of jobs or goods, and the old-fashioned industrial management of Andrew "Jorgy" Jorgenson (Gregory Peck), the virtuous chairman of the board of the old Rhode Island company. The snippy-snappy efficiency of the dialogue may sound as theatrical as the exchanges in a George S. Kaufman play, but at least we know we're in the hands of professionals. Norman Jewison directed, in his pressured, blustering mode. With Penelope Ann Miller in an embarrassing role as the ace young lawyer who tries to stop Larry from taking over the company and who shows up for a business meeting with Larry in a low-cut dress and flirts with him shamelessly. (11/4/91) R. **9, 19, 24, 33, 64, 85, 152, 155, 158, 160, 204, 206, 210, 214, 217, 219, 220, 300, 301, 306, 313, 319, 406, 502, 503, 505, 506, 507, 517, 520, 522, 524, 527, 530, 603, 606, 608, 610, 619, 621, 625, 627, 634, 705, 706, 708, 709, 723, 724, 753, 756, 764, 802, 808, 818, 819, 821, 900, 901, 905, 920, 934, 956, 961, 965, 970, 972**

OVERSEAS—(1 hr. 36 min.; 1991) In French, with Eng. subtitles. The French actress Brigitte Rouan stars in and directed this drama about three very privileged, very different sisters caught in the political unraveling of French Colonial Africa. With Nicole Garcia, Marianne Basler. NR. **63**

PARADISE—(1 hr. 49 min.; 1991) Melanie Griffith and Don Johnson co-star as a couple who come to terms with the death of their young son when a friend's son comes to stay with them. An adaptation of the French film *Le Grand Chemin*. Directed by Mary Agnes Donoghue. With Elijah Wood. PG-13. **55, 157, 511, 515, 753, 906, 930, 966**

★**PARIS IS BURNING**—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **14, 630, 813**

THE PEOPLE UNDER THE STAIRS—(1 hr. 41 min.; 1991) More horror from Wes Craven (*Nightmare on Elm Street*), involving a young ghetto boy's grisly discovery while he reluctantly cases out a slumlord's house for a future robbery. R. **12, 20, 31, 38, 52, 68, 89, 91, 150, 152, 155, 157, 158, 160, 200, 208, 211, 213, 218, 220, 222, 300, 303, 304, 307, 310, 314, 317, 318, 322, 406, 503, 504, 505, 506, 510, 517, 522, 530, 530, 532, 601, 606, 608, 610, 611, 616, 618, 621, 625, 634, 706, 723, 724, 755, 800, 807, 810, 900, 901, 902, 904, 917, 931, 933, 950, 952, 953, 962, 964, 965, 969**

★**RAMBLING ROSE**—(1 hr. 52 min.; 1991) For a while, it seems like something safe and genteel from PBS, but then the extraordinary Laura Dern takes over as Rose, an ignorant and helpless Depression-era southern girl who moves in with an upper-middle-class family and causes havoc, and the movie takes off. Dern is a Marilyn who can act; she makes sensitivity and sexual avidity naturally funny. Directed by Martha Coolidge and written by the veteran novelist and scriptwriter Calder Willingham, *Rambling Rose* is one of the few movies about goodness that are neither stuffy nor humorless. With first-rate performances by Robert Duvall, Diane Ladd, and Lukas Haas. (9/30/91) R. **9, 51, 320, 321, 601, 523, 621**

THE RAPTURE—(1 hr. 42 min.; 1991) Inept. Mimi Rogers plays Sharon, a Los Angeles telephone operator who has nothing to do all day but say, "What city, please?" into the mouthpiece. At night, however, she pursues pleasure, roaming about the city with a classy European degenerate (Patrick Bauchau), picking up strangers and doing dirty things with them. She tries to blank herself out, but she can't: She's unsatisfied, she's bored, life is hollow and empty. She joins a Christian evangelical cult, but that turns out to be hollow and empty, too. The first-time writer-director, Michael Tolkin, has publicly deplored his own inexperience, and one can only agree with him. Tolkin has done something awfully stupid. He has stripped existence of all its color, pleasure, and animation in order to demonstrate that . . . life is sterile. Indeed it is in Tolkin-land. The movie is so remote and affectless that it seems to be some sort of put-on; we're pulled up short when we discover that Tolkin is dead serious. Los Angeles, clearly, is no place to make spiritual movies. Miss Rogers, as they say, stretches herself, but the rack is not necessarily the best place for an actress to grow. The performance is more a curiosity than anything. Poor Rogers: After all that fornicatingand praying, she never does get to experience rapture. (10/14/91) R. **3**

RICOCHET—(1 hr. 45 min.; 1991) A story of revenge about two men—a district attorney and the killer he put away years ago—and the mutual hatred that ties them together. Directed by Russell Mulcahy. With Denzel Washington and John Lithgow. R. **7, 18, 33, 42, 152, 158, 160, 214, 219, 313, 318, 510, 530, 706, 723, 818, 902, 905, 918**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—(1 hr. 49 min.; 1991) A jaunt through the social history of the latter half of the twentieth century with Lily Tomlin. Written by Jane Wagner. PG-13. **10, 46**

★**SEX, DRUGS, ROCK & ROLL**—(1 hr. 36 min.; 1991) Eric Bogosian's brilliant collection of dramatic monologues—recorded live from a performance in which the characters are often split between love and hatred, between self-assertion and self-denial. Bogosian says that the different people he creates are aspects of himself, and perhaps that is why they all come out with such biting detail and dense psychological reality. He is a satirist, a moralist, an actor, a comic, and his most important perception about us is that we all justify ourselves, constantly and obsessively. Americans want things and have the means to get them, yet they are surrounded with "awareness"—the technology of sensitivity—and they know that selfishness is bad. So they are always tripping over themselves. The kicker is that their self-knowledge doesn't keep them from behaving badly. On the contrary, confessing lets them off the hook. The characters include a rasping addict; an old derelict who is obsessed with garbage; and a pretentious British rock star who keeps warning the kids listening to him about cocaine and hash but can't stop boasting of all the wonderful times he's had—on drugs. John McNaughton is the director. (9/16/91) R. **3**

SHATTERED—(1 hr. 37 min.; 1991) When a car wreck leaves Dan Merrick with amnesia, his attempts to remember with the help of a private investigator turn into a dangerous foray into a dark but intriguing past. R. **26, 38, 54, 160, 315, 625, 762, 918, 960**

★**THE STORY OF BOYS AND GIRLS**—(1 hr. 32 min.; 1991) In Italian with English subtitles. In 1936, when the Fascists are in power, two huge Italian families—one from the city, the other from the country—sit down to eat together at the country family's old farmhouse. Pupi Avati's film joins the fragments of many lives into a triumphant, flowing vision of "normal" life. It is the central view, the orthodox view—heterosexual, familial, generational. The movie is a smoother, less explosive version of one of Robert Altman's whirling farces from the seventies. The people seem rooted in a way that Americans never could be. A beautifully made and emotionally satisfying movie. With Davide Bechini and Lucrezia Lante Della Rovere, as the young lovers, and a huge supporting cast. (9/2/91) NR. **10**

STRICTLY BUSINESS—(1 hr. 45 min.; 1991) A comedy, marking the feature-film debut of just about everyone involved, about a mailroom clerk who befriends a s perior, gets the girl, and climbs the corporate lad faster than you can say "J. Pierpont Finch." W Tommy Davidson, Halle Berry, Joseph C. Philli Directed by Kevin Hooks. PG-13. **33, 155, 300, 31 318, 503, 532, 610, 625, 634, 708, 723, 724, 956**

SUBURBAN COMMANDO—(1 hr. 25 min.; 1991) Hu Hogan stars as a space commando hiding from inte galactic bounty hunters in a California suburb. A tion, adventure, comedy, and plenty of special effec directed by Burt Kennedy. With Christopher Llo and Shelley Duvall. PG. **320, 530, 709, 816, 908, 91 930**

THE SUPER—(1 hr. 24 min.; 1991) A New York slu lord learns some tough—and dirty—lessons when is sentenced by the court to live in one of his own ru down buildings. A comedy with Joe Pesci, Vince Gardenia, Madolyn Smith Osbourne, and Rub Blades. R. **160, 213, 530, 904, 906**

★**TERMINATOR 2: JUDGMENT DAY**—(2 hrs. 15 mi 1991) James Cameron's sequel to his 1984 classic cr ates the buzzing excitement of a dream championsh fight, Mike Tyson vs. Rocky Marciano at the Garde The audience is alive to the power and size of it, an deservedly so. *T2* delivers. The plot is absurdly pr tentious and vaguely hypocritical. Yet portentous the movie is, many of the special effects and thrills a witty. Arnold Schwarzenegger, our Germanic supe idol, a shrewd Republican pol inside the inflated ba loon of his body, is on hand, too, as a good cybor this time. With Linda Hamilton and Edward Furlon (7/15/91) R. **320, 757, 908, 969**

29TH STREET—(1 hr. 41 min.; 1991) Frank Pesce has al ways been a lucky guy, but his luck is about to ru out—just as soon as he wins the New York State lo tery. Directed by George Gallo. With Danny Aiell and Anthony LaPaglia. R. **7, 19, 48, 83, 152, 200, 20 214, 217, 219, 304, 311, 315, 319, 406, 503, 505, 50 514, 522, 533, 606, 608, 610, 612, 616, 625, 705, 70 707, 723, 724, 808, 902, 904, 920, 922, 934, 937, 961 965, 967**

TWO EVIL EYES—(1 hr. 35 min.; 1991) A horror thrille directed by George Romero and Dario Argento. R **18, 160, 908**

WHORE—(1 hr. 28 min.; 1991) Already banned in Ireland, this controversial film looks at the reality o prostitution beyond the popular myths. Directed b Ken Russell. With Theresa Russell. NC-17. **14**

YEAR OF THE GUN—(1 hr. 51 min.; 1991) John Frankenheimer—the man who brought you *The Manchuria Candidate*—directs a highly styled thriller about a American journalist whose novel on Italian terrorism hits a little too close to home. With Andrew McCarthy and Valeria Golino. R. **10, 19, 26, 44, 80, 158, 160, 200, 206, 219, 300, 305, 307, 314, 319, 406, 514, 517, 519, 522, 526, 530, 606, 608, 611, 625, 631, 635, 639, 709, 714, 722, 755, 760, 801, 805, 816, 818, 818, 904, 912, 932, 933, 950, 962, 967, 972**

REVIVALS

THE BLUE ANGEL—(1 hr. 38 min.; 1929) In German, Eng. subtitles. Heavy-handed, obvious, humorless, but mesmerizing. The great Emil Jannings is the authoritarian German professor who falls under the spell of Marlene Dietrich's Lola Lola, an impassive nightclub singer. The professor's decline and collapse is at once a defeat of his worldly position and a liberation of his unconscious. From a novel by Heinrich Mann. Dir. Josef von Sternberg. **8**

DIAL M FOR MURDER—(1 hr. 45 min.; 1954) Perhaps the coldest of Hitchcock's films. François Truffaut has made a case for it as a great movie, but most of us are likely to think of it in a more limited way—as a superb adaptation of Frederick Knott's drawing-room play. With Grace Kelly, Ray Milland, Robert Cummings, and, as the suave London detective, John Williams. **1**

THE FRENCH CONNECTION—(1 hr. 44 min., 1971) The story, based on fact, of a major dope deal and the NYPD detectives who undid it is a fast, fascinating, gripping, and gritty account of police work. With Gene Hackman. Dir. William Friedkin. **8**

THE THREEPENNY OPERA—(1 hr. 52 min.; 1931) In German, Eng. subtitles. This production of the Brecht-Weill musical from the early thirties, directed by G. W. Pabst, is surprisingly sluggish, but you should see it anyway for some of the performances, especially Lotte Lenya's Jenny. **8**

THEATER LISTINGS

COMPILED BY RUTH GILBERT

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erformance length is approximate; also, price changes e frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, November 6

ICK & NORA—Barry Bostwick and Joanna Gleason and a brand-new Asta star in a musical murder mystery set in Hollywood in 1937 and based on characters created by Dashiell Hammett in *The Thin Man*. The book and direction are by Arthur Laurents, music by Charles Strouse, lyrics by Richard Maltby Jr. The costumes are by Theoni V. Aldredge. With Christine Baranski, Thom Sesma, Faith Prince, Chris Sarandon, Kip Niven, Michael Lombard, Jeff Brooks, Josie de Guzman, Remak Ramsay, and Debra Monk. Previewing now prior to a 11/10 opening. Tuesday–Saturday at 8, Saturday at 2; Sunday at 3; $40–$60; Wednesday at 2, $30–$50. **Marquis**, 1535 Broadway, at 45th Street (382-0100). 2 hrs. 45 mins. **IRLS**

ARK YOUR CAR IN HARVARD YARD—Jason Robards and Judith Ivey star in a 2-character play by Israel Horovitz, set in Gloucester and focusing on the relationship between an irascible retired high-school teacher and his feisty live-in housekeeper (his former student); directed by Zoe Caldwell. Monday–Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $27.50 to $42.50. Previewing now prior to a 11/7 opening. At the **Music Box Theater**, 239 West 45th Street (239-6200). 2 hrs. 45 mins. **IRLS**

Now Playing

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats*, and presented with a first-rate cast of 23 talented American "cats"; directed by Trevor Nunn; music by Andrew Lloyd Webber; Gillian Lynne is associate director and choreographer. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and showstopping lighting, and with Trevor Nunn's canny and effervescent direction, there's almost too much dazzlement. Opened: 10/7/82. Wednesday at 2, $32–$50. Saturday at 2, Sunday at 3, Monday through Saturday (except for Thursdays, which are dark) at 8, $42.50 to $60. 11/26 to 1/5/92 holiday schedules are slightly altered, so call before you go. **Winter Garden**, Broadway and 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CITY OF ANGELS—Michael Rupert, Joel Higgins, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter. Michael Blakemore is the director, and the result is an entertaining combination of the best of musical comedy and private-eye films of the 1940s. It boasts a funny idea, plus a slew of juicy one-liners. Opened: 12/11/89. Tuesday–Saturday at 8, Saturday at 2, Sunday at 3 p.m., Wednesday at 2 p.m., $40 to $60. At the **Virginia Theater**, 245 West 52nd Street (239-6200). 2 hrs. 30 mins. ● **IRLS**

DANCING AT LUGHNASA—Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on 5 unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The faultless Abbey Theater cast (Bríd Brennan, Bríd Ní Neachtain, Catherine Byrne, Donal Donnelly, Robert Gwilym, Rosaleen Linehan, Gerard McSorley, and Dearbhla Molloy) plays the first 20 weeks of the run. Tuesday through Saturday at 8; Saturday and Wednesday at 2; Sunday at 3; $30 to $42.50. At the **Plymouth Theater**, 236 West 45th Street (239-6200).

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel in the late 1920s, and is directed and choreographed by Tommy Tune. With Zina Bethune, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, Yvonne Marceau. Monday–Saturday at 8, Saturday at 2; Wednesday at 2; $40–$60. Opened: 11/12/89. **Martin Beck**, 302 West 45th Street (239-6200). 2 hrs. ● ● **IRLS**

THE HOMECOMING—Lindsay Crouse and Roy Dotrice star in Harold Pinter's 1967 Tony-award-winning play, directed by Gordon Edelstein and featuring Daniel Gerroll, Jonathan Hogan, Reed Diamond, and John Horton. An attractive woman visits an all-male eccentric household and sets off a chain reaction of sexual intrigue and games of one-upmanship. Tuesday–Saturday at 8; Wednesday, Saturday, and Sunday at 2; $25 to $35; runs through 11/24. A Roundabout Theater production at the **Criterion Center**, Broadway at 45th Street (869-8400). 2 hrs. **IRLS**

LOST IN YONKERS—Rosemary Harris, Bruno Kirby, and Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the Pulitzer Prize), set in 1942. Production is staged consummately by Gene Saks. It focuses on a German-Jewish termagant grandmother who rules her home with an iron fist. Her teenage grandsons move in with her when their father goes south to work. The ensemble acting, with Mark Blum, Jamie Marsh, Benny Grant, and Lauren Klein, is flawless. Opened: 2/21/91. Monday through Saturday at 8, Wednesday and Saturday at 2; $27.50 to $45. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter; lyrics by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. With Robert DuSold, J. Mark McVey (Valjean), Christy Baron, Natalie Toro, Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday–Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25–$50. 200 tickets ($16) available at b.o. Monday–Thursday for students and senior citizens with I.D.; 2 to a person. Holiday schedules are altered, 12/23–1/5/92, so phone first. **Imperial**, 249 West 45th (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Lea Salonga, Jonathan Pryce, and Hinton Battle star in a musical romance, with the score composed by Claude-Michel Schonberg; the lyrics are by Alain Boublil and Richard Maltby Jr., and the direction is by Nicholas Hytner. The story tells of love and self-sacrifice involving in particular a lovely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Willy Falk, Liz Callaway, and Barry Bernal. Kam Cheng plays the Lea Salonga role on Wednesdays at 2 and Saturdays at 8. Monday–Saturday at 8 p.m., Wednesday and Saturday at 2; $30–$100. Opened: 4/11/91. **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

ON BORROWED TIME—George C. Scott brings his towering presence to (and is also the director of) a revival of Paul Osborn's comic fantasy, based on the L. E. Watkins novel, which tells the story about a grandfather and his adoring, orphaned grandson (Matthew Porac). Together they encounter Death in the human form of Mr. Brink and trick him into climbing an apple tree. Through some magical power Mr. Brink is unable to escape, and as a result death is suspended throughout the universe. Featured in the cast are Conrad Bain, Bette Henritze, Nathan Lane and Teresa Wright. Tuesday through Thursday at 8 p.m., Wednesday and Saturday at 2, Sunday at 3; $36; Friday and Saturday at 8; $40; runs through 1/5/92. At the **Circle in the Square Theater**, 1633 Broadway at 50th Street (239-6200). 2 hrs. 45 mins. **IRLS**

ONCE ON THIS ISLAND—A lively and sentimental musical based on the Trinidadian author Rosa Guy's novel, *My Love, My Love*, set in the Caribbean on an unnamed island, about a peasant girl's passion for a wealthy landowner's son, who is not totally indifferent to her attention and affection. The book and lyrics are by Lynn Ahrens; the music is by Stephen Flaherty; the choreography is by Graciela Daniele, who is also the director. With Vanita Harbour, Eric Riley, Rozz Morehead, Ellis Williams, Milton Nealy, Nikki Rene, Jerry Dixon, Kecia Lewis-Evans, Sheila Gibbs, Gerry McIntyre, Ibijoke Akinola. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $27.50 to $50. Opened: 10/18/90. A Playwrights Horizons production at the **Booth Theater,** 222 West 45th Street (239-6200). 90 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, now in its fourth successful year. It's based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who haunts the passages beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stagehands alike. Featured in the cast are Karen Culliver (the Creature's love and protege), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8, Saturday at 2, Wednesday at 2; $35 to $60. Opened: 1/26/88. At the **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about an orphan (Daisy Eagan) who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen, and does. Book and lyrics are by Marsha Norman; the music is by Lucy Simon; directed by Susan H. Schulman, and the choreography is by Michael Lichtefeld. With Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, Alison Fraser. Tuesday–Saturday at 8; Sunday at 3; $35 to $60; Wednesday at 2, $30 to $52.50; Saturday at 2, $30 to $55. Opened: 4/25/91. **Saint James Theater,** 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

SIX DEGREES OF SEPARATION—Kelly Bishop, Courtney B. Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding; directed perkily by Jerry Zaks. With Sam Stoneburner, James DuMont, Peter Maloney, Brian Evers, Robin Morse, Gus Rogerson, Philip LeStrange, Patricia Hodges, Paul McCrane, Jon Matthews, Anthony Rapp, Stephen Pearlman, Mari Nelson. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $37.50–$45. Opened: 11/8/90. **Vivian Beaumont**, main floor in the Lincoln Center complex, 150 West 65th Street (239-6200). 1 hr. 30 mins. **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six Tony awards, including Best Musical, Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this new musical replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. Book by Peter Stone; succulent music by Cy Coleman; lyrics by Comden and Green. In the highly satisfying cast are Dee Hoty, Dick Latessa, Cady Huffman, the Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena Jr. Monday–Saturday at 8; Saturday and Wednesday at 2 p.m.; $25 to $60. Opened: 5/1/91. **Palace Theater**, 1564 Broadway, at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE WORLD GOES 'ROUND—*Songs of Kander and Ebb.* Musical entertainment celebrating 26 years of works by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, choreographed by Susan Stroman. With Marcus Lovett, Marin Mazzie, Terry Burrell, Joel Blum, Karen Ziemba. Tuesday–Saturday at 8; Sunday at 3, Saturday and Wednesday at 2; $37.50. **Westside Theater**, 407 West 43rd Street (307-4100).

ABSOLUTELY RUDE—Musical comedy consisting of a collection of songs and scenes about current people and topics, including Cardinal O'Connor, Kitty Kelley, Pee-wee Herman, and the Guardian Angels. With Amy Ryder, Mark-Alan, Frank Maio, Virginia McMath, and Rick Crom. Music and lyrics by Rick Crom; directed by John McMahon; $12. **Comedy Cellar Theater**, 117 MacDougal Street (254-3630).

APPROXIMATING MOTHER—Kathleen Tolan's play, directed by Gloria Muzio, takes a look at the complexities of motherhood as one woman's decision to adopt a baby raises a multiplicity of images and issues related to childbearing. Featured in the cast are Mia Dillon, Showana Kemp, Deirdre O'Connell, and Alison Thomas. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $20. Women's Project at **Judith Anderson Theater**, 422 West 42nd Street (873-3767).

THE BABY DANCE—Jane Anderson's play stars Linda Purl and Stephanie Zimbalist; directed by Jenny Sullivan. It revolves around an upscale couple who bypass adoption services to acquire the unborn child of an overburdened southern family. With Richard Lineback, John Bennett Perry, Joel Polis. Tuesday through Thursday at 8 p.m., Sunday at 7 p.m., $30; Friday at 8 p.m., Saturday at 6:30 p.m. and 9:30 p.m., Sunday at 3 p.m.; $35. (Performances 10/30 at 3 and 8 p.m.; no performance 10/31.) **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

THE BALCONY—A revival of Jean Genet's drama, directed by Edward Berkeley, which takes place in a brothel where men act out their political as well as sexual fantasies. Wednesday through Saturday at 8 p.m., Sunday at 7 p.m., Monday at 8 p.m.; $12; through 11/10. A Willow Cabin Theater production at the **INTAR Theater**, 508 West 53rd Street (886-1889).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents a "perfect boy friend" (a Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman (as her brother), Roslyn Alexander and Bernie Landis (as her parents). Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2, Sunday at 3; $25–$32.50. **Lamb's**, 130 West 44th Street (997-1780).

BEGGARS IN THE HOUSE OF PLENTY—John Patrick Shanley's play takes place over 30 years in the history of a Bronx family where two brothers grow and adapt differently to their father's hostile and hard-edged manner. With Loren Dean, Jayne Haynes, Dana Ivey, Laura Linney, Jon Tenney, Daniel von Bargen. Tuesday–Sunday at 7:30; Saturday and Sunday at 3; $25; through 11/6. At Manhattan Theater Club's **City Center Stage II**, 131 West 55th Street (581-7907).

THE BELLS—A one-man (Everett Quinton) bit of late-night madness, adapted from M. M. Erckmann and Chatrian's *The Polish Jew*, by Leopold Lewis, and starring Everett Quinton, and directed by him. Friday at 11 p.m., Saturday at 10 p.m.; from 11/8; $15. **Charles Ludlam**, 1 Sheridan Square (691-2271).

BLUEBEARD—Charles Ludlam's tale of a swinish gourmet, a vermin infesting his environs and shutting his ears to any remonstrance; featuring and directed by Everett Quinton, with Kevin Scullin, Eureka, H. M. Koutoukas, Lisa Herbold, Bill Graber, Jim Lamb, and Steven Pell. Tuesday through Friday at 8 p.m., Saturday and Sunday at 7 p.m.; $25. At the **Charles Ludlam Theater**, 1 Sheridan Square (691-2271).

BON APPETIT!—"An Evening With Jean Stapleton," with music by Lee Hoiby and directed by Carey Perloff, involves a musical setting of Ruth Draper's monologue *The Italian Lesson*, about a Park Avenue dilettante who studies Dante. Plus a musical Julia Child recipe for Gâteau au Chocolat. Call theater for playing schedule as it varies; $22–$27; every other day, through 12/15, in repertory with *Cabaret Verboten*. Call theater for specifics. At the **CSC Repertory Theater,** 136 East 13th Street (677-4210).

BORN TO RUMBA!—A musical by Michael Alasa, about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub. Featured in the cast are Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, and Catherine Lippencott. Wednesday through Saturday at 8:30 p.m.; $15. **DUO Theater,** 62 East 4th Street (598-4320).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia "godfathers" want to invest in a Broadway show; directed by John Tillinger. Funny lines pop up all over, and the fireworks begin when the two worlds of the mob and the theater collide. With Nick Wyman, Larry Storch, Susan Giosa, Ronald Macone. Tuesday–Saturday at 8, Sunday at 7, Saturday and Sunday at 3; $32.50–$35. **Promenade**, Broadway at 76th Street (580-1313).

CABARET VERBOTEN—Created by Jeremy Lawrence, show tells the true story of some of the extraordinary talents from Germany between the wars, forced to give up their work or join the National Socialist Party. Featured in the cast are John Rubinstein, Carole Shelley, Mark Nelson, and Betsy Joslyn. Dates and times vary, so phone theater for specifics. $22 to $27; through 11/24. At the **CSC Repertory Theater,** 136 East 13th Street (677-4210).

COMPANY—A musical comedy (winner of Drama Critics Circle and Tony awards—Best Musical), with music and lyrics by Stephen Sondheim, book by George Furth; directed by Tom Klebbo, and featuring a cast of 14. All profits go to benefit Equity Fights AIDS. Tuesday through Saturday at 8, Saturday at 2 p.m., Sunday at 3; $25; through 11/17. **Harold Clurman Theater**, 412 West 42nd Street (279-4200).

DAMN YANKEES—Words and music by Richard Adler and Jerry Ross; book by George Abbott and Douglas Wallop, this 1955 Tony-award-winning musical tells of a man who sells his soul to the Devil to ensure the success of his favorite baseball team; directed by Christopher Catt. Featured in the cast are Ken Altman, Catherine Yerly, Joanna Banney, Lizzie Yawitz, Katherine Beitner, Richard Van Slyke, John Bennett, Marci Shrewsbury-Lopez, Eric Bettleheim, Jerilyn Sackler, Lesley Blumenthal, Steve Sabotiwitz, Mark Modano, Keith Garsson, Ann Vawter, Michael Waxenberg, Lucas Torres, Jeff Peters, Bruce Lloyd, and Ferris Mack. Thursday through Friday at 8, Saturday at 2 and 8, Sunday at 3; 11/8–24; $15. **St. Bart's Playhouse**, 109 East 50th Street (751-1616)

DISTANT FIRES—Kevin Heelan's play, directed by Clark Gregg, examines the relationships among 6 laborers on a construction site the day after race riots in Ocean City, and deals with the far-reaching consequences of racial unrest and prejudice within one's own race. Featured are Giancarlo Esposito, Jack Wallace, Jordan Lage, Ray Anthony Thomas, and Todd Weeks.

Through 12/1; $20; Monday through Saturday at (no performance Thanksgiving). **Atlantic Theate** 336 West 20th Street (645-8755).

THE DRESSING ROOM—Kunio Shimizu's comedy, tran lated by John K. Gillespie, adapted by Chic Miyagawa, and directed by Kati Kuroda. Caught an illusion warp, four aspiring actresses prepare f the greatest roles of their lives. The four are portray by Shizuko Hoshi, Carol A. Honda, Constan Boardman, and Mary Lee. Tuesday through Friday 8, Saturday at 2 and 8; through 11/30 (holiday perfo mances 11/27 and 29 at 2 p.m.); $22. A Pan Asia Repertory Theater production at **Playhouse 46** in S Clement's Church, 423 West 46th Street (245-2660).

THE FANTASTICKS—The longest running show on or o Broadway (in its thirty-second year!); a gracious mu sical fable that has spawned much talent in its tim Children who saw it decades ago now bring the children to enjoy it. Featured in the present cast a Marilyn Whitehead, Matthew Bennett, William Tos George Riddle, Bryan Hull, Earl Aaron Levin Christopher Scott, plus narrator Scott Willis. Tues day–Friday at 8, Saturday at 7 and 10, Sunday at 3 an 7:30; $28–$32. Opened: 5/3/60. **Sullivan Stree Theater,** 181 Sullivan Street (674-3838). ● ●

FINKEL'S FOLLIES—A musical vaudeville, conceived b and starring Fyvush Finkel, and featuring in the cas Mary Ellen Ashley, Kim Cea, and Avi Hoffman. El liot Finkel is the composer and Phillip Namanwort created the lyrics; adapted for the stage and directe by Robert H. Livingston. Tuesday–Friday at 8, Satur day at 3 and 8, Sunday at 2 and 5; $20. At the **Joh Houseman**, 450 West 42nd Street (564-8038).

FORBIDDEN BROADWAY 1991 1/2—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All th new stuff's here plus favorites back by popular demand, and spoofs on the current season's flops (a well as its hits). In the quite brilliant cast are Suzann Blakeslee, Mary Denise Bentley, Michael McGrath, Herndon Lackey, and the indefatigable Brad Ellis o piano. Opened: 9/15/88, and still going strong, ever-changing. Tuesday–Friday at 8:30; Saturday at 7 and 10; and Sunday at 3:30 and 7:30; $32.50–$35. At the **Theater East,** 211 East 60th Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, "a many-splendored thing," written and directed by Stuart Ross, tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. With Paul Binotto, Greg Jbara, Drew Geraci, Steve Gunderson. Tuesday through Friday at 8, Saturday at 7:30 and 10:30; Sunday at 3 and 7:30; $30–$35. Opened: 5/20/90. **Steve McGraw's Place**, 158 West 72nd Street (595-7400). ●

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. Featured in the cast are Jacqueline Williams, Sybil Walker, and Cheryl Lynn Bruce. Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; Sunday at 6 p.m.; $29 to $33. **Circle in the Square**, 159 Bleecker Street (254-6330).

GENEVA—George Bernard Shaw's 1938 play in which an imaginary League of Nations session, with the allegorical figures of Hitler, Mussolini, and Franco on trial in a courtroom (wired for sound) peopled by foreign ministers, Soviet commissars, Third World dictators, Jewish refugees, bishops, and journalists, is broadcast to the world; directed by Casey Kizziah. Featured in the cast are Dan Snow, Craig Smith, Grant Neale, James Sterling, Harris Berlinsky, and Charles Mitchell. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $16; through 12/6. **Bouwerie Lane Theater**, 330 Bowery (677-0060).

THE GOOD TIMES ARE KILLING ME—Angela Goethals and Chandrea Wilson star in Lynda Barry's play with music about the coming-of-age of 2 girls, one white, one black, as they explore the mysteries of adolescence, divided families, racism; directed by Mark Brokaw. Featured in the cast are Peter Appel, Nora Cole, Harry Murphy, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ellia English, Brandon Mayo, Holly Felton, John Lathan, Lauren Gaffney, and Sharif Rashed. Tuesday through Friday at 8 p.m., Wednesday at 2 p.m., Saturday at 6 and 9, Sunday at 3; $30 to $35. At the **Minetta Lane Theater**, Eighteen Minetta Lane (420-8000).

AND ILLUSION JOE—A new play with choreography, poetry, and film, by Australian/writer Richard Allen, and Tom Cayler and George McGrath as the 2 characters in this showdown between an author and his creations as they each battle mortality. 11/7–9 at 8 p.m.; 11/10 at 5 p.m.; $10. At the **Downtown Art Company Theater,** 64 East 4th Street (979-7362).

E HILLS OF MASSABIELLE—Arthur French stars in Maryse Conde's play, set in a small Guadeloupe town discovered by white tourists, about the conflict between villagers and a young town rebel; directed by Cynthia Belgrave. Tuesday–Saturday at 8, 11/12–16; $15. **UBU,** 15 West 28th Street (679-7562).

THE JUNGLE OF CITIES—Bertolt Brecht's early pre-Marxist play, in which he describes the homelessness and decay of the inner city; translated by Gerhard Nelhaus, directed by Anne Bogart. With Raul Aranas, Royston Scott, Mario Arrambide, Rene Rivers, Karen Evans-Kandel, Ruth Maleczech, Greg Mehrten, Brian Jucha, David McIntyre, Terry O'Reilly, Fanni Green. Tuesday–Sunday at 8, Saturday, Sunday at 3; $25. Mabou Mines production at **Public Theater,** 425 Lafayette Street (598-7150).

ON BARS—Written by playwright (and now president of Hungary) Arpad Goncz, this dark comedy tells of a fictionalized dictatorship and an artist's inability to cope with freedom; directed by André de Szekely and Laszlo Vamos. 11/6 through 12/1; $20 to $24. A Riverside Shakespeare Company production at **Playhouse 91,** 316 East 91st Street (831-2000).

Y SELECTION—Stuart Duckworth's play, set on the day of the Kent State shootings, starts in the Detroit apartment of a high-school choral instructor; directed by Seth Gordon. Tuesday through Sunday at 8; from 11/24; $12. At the **Primary Stages Company Theater,** 354 West 45th Street (333-7471).

IST A NIGHT OUT—Richard and Susan Turner's musical about a traveling band of performers on a dying circuit, making an effort to survive. Featured in the cast are Ron Wyche, Bruce Butler, Juju Harty, Chandra Simmons, Althea McQueen, Messeret Stroman, and Deborah Keeling. Wednesday and Sunday at 3 p.m. and 7:30 p.m. Thursday and Friday at 7:30 p.m., Saturday at 3:30 p.m. and 7:30 p.m.; $20 and $22.50. A Negro Ensemble Company production at the **Top of the Gate,** 160 Bleecker Street (475-5120).

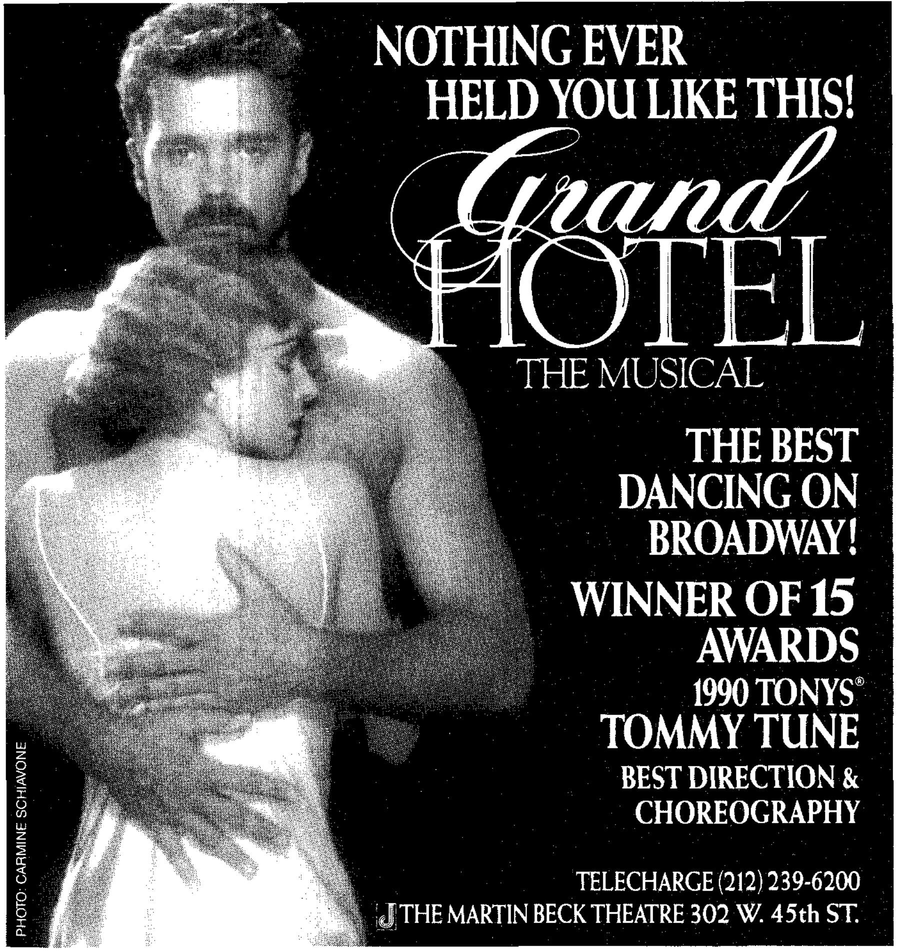
HE LADY'S NOT FOR BURNING—Christopher Fry's classic centering on the relationship between a passionate young woman accused of witchcraft and a life-weary soldier. With Mark Allen and Elizabeth Mialqret, directed by Douglas Herdt. Thursday–Saturday at 8, Saturday and Sunday at 3; through 11/24; $15. **Theater 603,** 311 West 43rd Street (971-8768).

AMB ON FIRE—Phillip DePoy's play depicting the story of Mary and Charles Lamb, authors of *Lamb's Tales From Shakespeare*, directed by Andrew Burgreen. Wednesday through Friday at 8, Saturday at 3 and 8; $12; 11/6 through 23 (dark 11/15). **Playwrights' Preview Theater,** 555 East 90th Street (996-7287).

.IPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of 2 married couples sharing a Fire Island beach house over a long not-so-peaceful July 4th weekend; directed by John Tillinger. With Roxanne Hart, Anthony Heald, Jonathan Hadary, Hillary Bailey-Smith. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday and Sunday at 2:30 p.m.; $35. A Manhattan Theater Company production at the **City Center's Stage I Theater,** downstairs, 131 West 55th Street (581-7907).

THE LOVING KNIFE—Albert Asermely's play (written 25 years ago), set in 1958 Baghdad, depicts days leading up to Saddam Hussein's Baathist's Party overthrow of the monarchy. At present a troupe of American dancers is playing the National Theater (where the action takes place); directed by Ross Meyerson. With Mihran Guian, George Michael Feeney, John Budzyna, Kari Luther, Christopher Brady, Adriana Inchaustegui, Brian Scott, and Walter Krochmal. Wednesday through Saturday at 8; $10; through 11/9. **Manhattan Church of Christ,** 48 East 80th Street (969-0146).

THE MARRIAGE CONTRACT—Ephraim Kishon's comedy with music revolves around the search for a "Ketuba," a Jewish marriage certificate, which the parents of the groom want the parents of the bride to show them before they will permit the marriage; directed by Howard Rossen. Featured in the cast are Zypora Spaisman, David Rogow, Diane Cypkin, Sandy Levitt, Richard Carlow, and Shira Flam. Current pro-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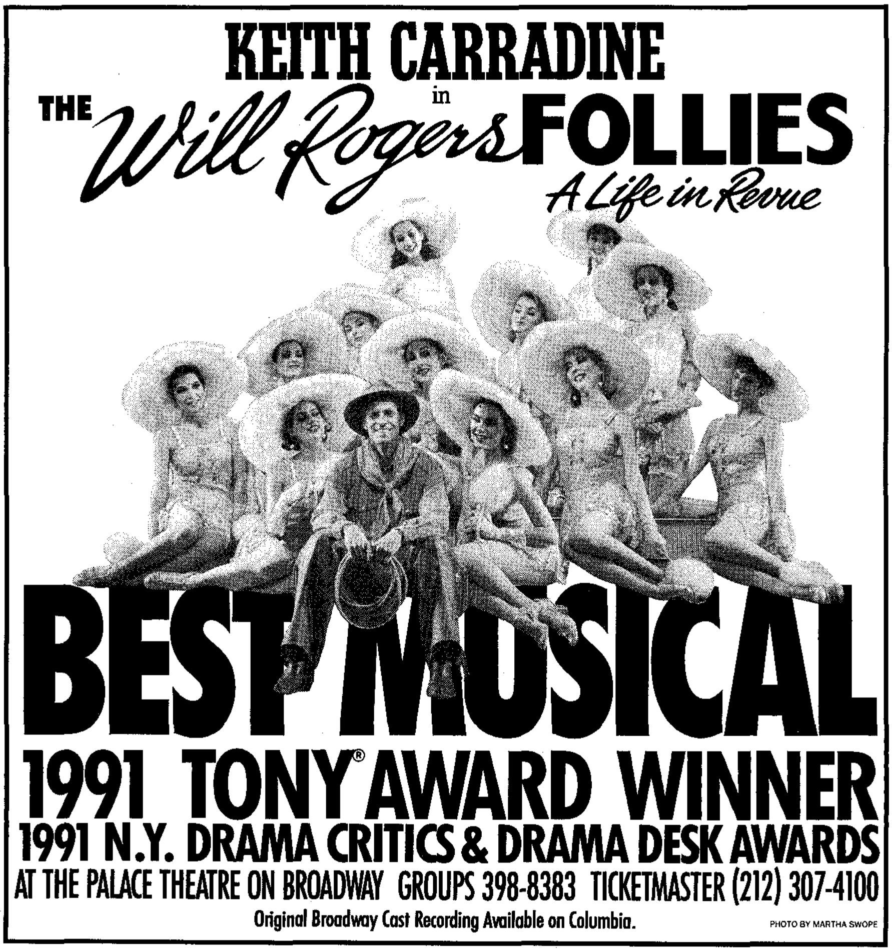
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duction is in Yiddish, but with simultaneous English translation through headsets. Saturday at 8, Sunday at 2 and 5:30; $18 to $20; through 1/12/92. **Folksbiene Theater**, 123 East 55th Street (755-2231).

NO CURE FOR CANCER—Dennis Leary's one-man over-the-edge, tour-de-force performance about death, disease, and eventual salvation. Wednesday–Saturday at 8:30; Friday and Saturday at 10:30 p.m.; Sunday at 7; $15 to $18; through 11/17. At the **Actors' Playhouse,** 100 7th Avenue South (691-6226).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its 6th year, of 5 sensible and motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Tuesday through Thursday at 8 p.m., $30; Friday and Saturday at 8 p.m., $35; Saturday and Wednesday at 2 p.m., Sunday at 3 p.m.; $32.50. Opened 12/12/85. At the **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321). ● ●

OUR LADY OF THE TORTILLA—Luis Santeiro's comedy, directed by Max Ferra, is about a college student who brings his Anglo girlfriend to meet his family and tries to disguise their Latin ways, only to be thwarted by a spinster aunt who has a religious vision while baking tortillas. In English: Wednesday and Friday at 8 p.m., Saturday at 3 p.m. In Spanish: Thursday and Saturday at 8 p.m., Sunday at 3 p.m.; through 11/10; $20. **INTAR Theater,** 420 West 42nd Street (869-3530).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here 5 judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday–Friday at 8:30, Saturday at 7:30 and 10:30, Sunday at 3:30 and 7:30; $32.50 to $35; dinner available. At the **Blue Angel**, 323 West 44th Street (262-3333).

PARADISE LOST—Clifford Odets's version grapples with the moral and ethical consequences of the Great Depression; directed by John Grabowski. Wednesday through Saturday at 8, Sunday at 7; 11/6 through 23; $12. Chelsea Repertory Company production at **The Acting Studio,** 29 East 19th Street (228-2700).

PENN & TELLER ROT IN HELL—Not really: They've returned after a successful international tour with additions to items featured in their Broadway hit. Model Carol Perkins made the move with them, as did "Casey at the Bat," and the duck and the anvil. Wednesday through Friday at 8 p.m., Saturday at 3, 7, and 10 p.m.; Sunday at 3 and 7 p.m. At the **John Houseman Theater**, 450 West 42nd Street (564-8038).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, and Thursday–Saturday at 8, Sunday at 3 and 7, Wednesday amd Saturday at 2; $30. **Theater Four**, 424 West 55th Street (695-3401).● ●

PERICLES, PRINCE OF TYRE—The 19th installment of Joseph Papp's Shakespeare's Marathon, directed by Michael Greif, and featuring Campbell Scott in the title role. Story is about how we cope, individually and collectively, with the loss of people we love, examining cycles of death and birth/resurrection. With Robert Beatty Jr., Martha Plimpton, Larry Block, Dan Moran, Paul Butler, Steve Meller, Macintyre Dixon, Don McManus, Joseph Haj, Byron Jennings, Saundra McClain, Cornelia Gonzalez, Bobo Lewis, Byron Jennings. Tuesday–Friday at 8, Saturday at 2 and 8, Sunday at 2 (no performance 11/28); $35; from 11/5. **Public/Newman**, 425 Lafayette Street (598-7150).

A PIECE OF MY HEART—Shirley Lauro's play, suggested by Keith Walker's book, tells of Vietnam, where 6 courageous American women who served as nurses struggle to make sense of a war that irrevocably changed them, and a nation that shunned them; directed by Allen R. Belknap. With Annette Helde, Novella Nelson, Sharon Schlarth, Tom Stechschulte, Cynthia Carle, Kim Miyori, Corliss Preston. Tuesday–Saturday at 8, Sunday at 7, and Saturday and Sunday matinees at 2:30 p.m.; through 11/24; $35. A Manhattan Theater Club production at the **Union Square Theater**, 100 East 17th Street (581-7907).

THE RADIANT CITY—Created and directed by Theodora Skipitares, theater work uses puppets, sculpture, film, slides and music (score by Christopher Thall; lyrics by Andrea Balis; singers Lisa Kirchner and Will Badgett) to illuminate the history of the city and the life and career of master-builder Robert Moses. With puppet manipulators, dancers, and circus performers Ed Greenberg, Cora Hook, Michael Preston, and Cathy Shaw. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $26. At the **American Place Theater**, 111 West 46th Street (840-3074).

RAGS—Christa Moore, Steven Keats, Jan Neuerger, and Ann Crumb have leading roles in a revised version of the 1986 musical focusing on the lives of Jewish immigrants in New York at the turn of the century. Book by Joseph Stein, music by Charles Strouse, lyrics by Stephen Schwartz, choreographed and directed by Richard Sabellico. With Jonathan Kaplan, Alec Timmerman, and David Pevsner. Tuesday through Saturday at 8, Sunday at 2 and 7; $30; through 12/15. An American Jewish Theater production at the **Susan Bloch Theater,** 307 West 26th Street (633-9797).

REALITY RANCH—Written and performed by Jane Gennaro, her play looks at a writer's struggle for self-respect in the world of entertainment; directed by Peter Askin. Wednesday through Saturday at 8 p.m., Sunday at 3 p.m.; $16; from 11/8. At the **American Place Theater**, 111 West 46th Street (840-3074).

REPERTORIO ESPANOL—Jacobo Langner's *Esperando la Carroz* ("Waiting for the Hearse"); ($15); Dolores Prida's *Botanica*; ($15); Roberto Cossa's *La Nonna* ($15); Gloria Gonzalez's *Cafe Con Leche* ($15); Soraya Maria's *Pension para Senoritas* ($15-$20). Ramon Mendez Quinones's *Los Jibaros Progresistas* ($15); Pedro Calderon de la Barca's *El Alcaide de Zalames ($15);* Federico Garcia Lorca's *La Casa de Bernarda Alba* ($15). For times and dates phone theater. At the **Gramercy Arts Theater**, 138 East 27th Street (889-2850).

RETURN TO THE FORBIDDEN PLANET—Written and directed by Bob Carlton, his play is dubbed "Shakespeare's Forgotten Rock 'n' Roll Masterpiece," and is loosely based on the Bard's *The Tempest*. With Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, and Steve Steiner—all musicians who must be able to play at least 5 instruments. Tuesday through Friday at 8; Saturday at 6 and 10, Sunday at 2 and 6; $31 to $38. At the brand-new **Variety Arts Theater,** 3rd Avenue and 14th Street (239-6200).

THE RIVERS AND RAVINES—Heather McDonald's drama about the contemporary farm crisis in America and its effect on rural communities; directed by Henry Fonte. With Michelle Berke, Zeke Zaccaro, Matthew Caldwell, Howard Thoresen, Michael Curran, Julia McLaughlin, Susan Farwell, David McConnell, Marjorie Feenan, Terrence Martin, Christie Harrington, Randy Kelly. Wednesday–Saturday at 8, Sunday at 2; $10; 11/6–12/1 (no performance 11/28). **Village Theater**, 133 West 22nd Street (627-8411).

SHMULNIK'S WALTZ—Allen Knee's comedy about a young immigrant's love life, with music by David Shire. Cast features Stephen Singer, Rob Gomes, Marilyn Pasekoff, Steve Routman, Llana Levine, Robert Katims, Wendy Kaplan. Tuesday–Saturday at 8, Sunday at 2 and 7; $22–$25 At the **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

SERVY-N-BERNICE 4EVER—Ron Eldard, Lisa Gay Hamilton, Cynthia Nixon, Erik King star in Seth Zvi Rosenfeld's drama, directed by Terry Kinney, which explores the relationship between a tough white homeboy and a young black model. Tuesday–Friday at 8, Saturday at 7 and 10. Sunday at 3 and 7; $29.50. **Provincetown,** 133 MacDougal Street (477-5048).

SHORT SHOTS—*Out of Focus, Norman, Room 2303, Poopsie,* and *Joinin' of the Colors*, original musical-theater pieces directed by Bill Blechingberg, are by David Tenney, Benita Green, Reena Heenan, Frank Jump, Lynn Portas, and Dan Clancy. In the casts are Lisa Asher, James Saxonmeyer, Anne Healy, Lawrence Faljean, Frank Jump, Christopher Brown, Larry Klein, Milo Heenan, Alfred Lakeman, and Lorraine Serabian. Thursday through Monday at 7 p.m.; $18.50. Schedules change practically weekly, so phone theater for specifics. At the **Improvisation Theater**, 358 West 44th Street. (765-8268).

SIDDOWN!!! CONVERSATION WITH THE MOB—Three plays by Sam H. Kass, all about men on the wrong side of the law, with Ray Mancini, Holt McCallany, Nicholas Turturro. Thursday–Saturday at 10; $15. **Trocadero,** 368 Bleecker Street (242-0636).

THE SKIN OF OUR TEETH—A revival of Thornton Wilder's Pulitzer Prize–winning play dramatizing the indestructibility of mankind as it follows an allegor family through the Ice Age, the Flood, and a mod war; directed by Robert Hupp. Featured in the cast Craig Smith, Elise Stone, Jeanne Demers, Joe M ino, Angela Vitale, Betty Burdick, Harris Berlins Robert Ierardi, William C. Mitchell, Grant Ne and Mark Waterman. Thursday through Saturday 8 p.m.; Sunday at 3 p.m.; $16; through 11/22. A J Cocteau Repertory production at the **Bouwe Lane Theater**, 330 Bowery (677-0060).

SONG OF SINGAPORE—A bubbly brimming musi (and a great deal of fun) trying to answer the questi "What do you do when a mysterious Asian slum over dead at your bar with a handful of jewel-stuf fish, and you just gotta sing and dance"? Directed A. J. Antoon with an eye for zany detail; created Erik Frandsen, Michael Garin, Robert Hipkens, Pa Lockheart, and Allan Katz. Tuesday through Friday 8 p.m., Saturday at 2 p.m. and 8 p.m., Sunday a p.m. and 7 p.m.; $25 to $37.50. At the **Song of Si gapore Theater,** 17 Irving Place (228-0844).

UNDER THE SKIN—Two new horror plays with a cast 15: First, Sean Burke's *Just Do It!* and second, Mar Fluger's *Luella Miller*, both directed by Fluger, wi music by Shelly Gartner. The first tells of a wolfma esque social worker, and the second about mysterio stranger who captures the hearts of a farming co munity's inhabitants. Friday and Saturday at 8, Su day at 3; $10; 11/8 through 24. At the **Nat Hor Theater Studio,** 442 West 42nd Street (268-9638).

THE SUMMER THEY STOPPED MAKING 'LUDES—(*H Taking Peyote Turned Me Into a Coyote*): Steven Tane baum's comedy, directed by Scott Schneider, mel the disaffected drug culture of suburban teens with t sacred knowledge of the Native American "brujo" sorcerer. Friday and Saturday at 8 p.m.; $10; throu 11/28. **Dick Shea's**, 100 East 16th Street (243-6542)

UNIDENTIFIED HUMAN REMAINS AND THE TRUE NATU OF LOVE—Bud Fraser's play, set in Edmonton, Can da, takes a look at the awkward rituals of what pass for dating as 7 young Canadians search for love in era of uncertainty, conflicts, and sexual manipulatio directed by Derek Goldby. With Lenore Zann, M chael Connor, Scott Renderer, Michelle Kroni Kimberly Pistone, Clark Gregg, Sam Rockwel Tuesday–Friday at 8, Saturday at 7 and 10, Sunday 3 p.m. and 7 p.m.; $29.50 on Tuesday throug Thursday; $32.50 on Friday through Sunday. At t **Orpheum Theater,** 126 2nd Avenue (477-2477).

THE WHITE ROSE—Lillian Garrett-Groag's true story, s in Germany, focuses on 5 university students arreste for being members of an anti-Hitler youth mov ment; directed by Christopher Ashley. With Lar Bryggman, Victor Slezak, Roger Howarth, Micha Louden, J. D. Cullum, Brad Greenquist, Melissa Le Billy Morrissette. Through 11/17; $22–$25. **WP Theater**, 519 West 23rd Street (206-0523).

OFF OFF BROADWAY

AMERICAN PLAYWRIGHTS—A double bill featuring *Sav age in Limbo,* John Patrick Shanley's play examinin the lives of 5 lonely 32-year-olds, trying to chang their banal existence;, plus Beth Henley's *Am I Blue* about a romance between 2 socially outcast teenagers Wednesday through Saturday at 8; $10; through 11/9 **Colony Theater**, 152 West 71st Street (595-0355).

BACKSTAGE—Tony Sportiello's 3-part comedy abou backstage happenings in the theater and film industries, with a cast of 10; directed by Rick Sheridan First is *The Sitcom*, a comedy; second is *The Fiancé*, drama; third is *The Nightmare*, a farce. 11/5 to 9 at p.m., and 11/10 at 2 p.m. and 7 p.m.; $10. New York Spaces production at **Theater Ten Ten**, Park Avenue Christian Church, 1010 Park Avenue at 85th Street (397-1313).

BLUE PLAINS—David Forsyth is Alfred Stieglitz in James Wedekin's play about Georgia O'Keeffe, played by Franca Barchiesi, and her struggle with the decision to devote herself to painting, or resign herself to a small-town life; directed by Peggy Flood. With Anna Holbrook, Phil Ashby, Raymond Haigler, and Emily Whitesell. Wednesday through Saturday at 8, Sunday at 3; from 11/6; $10. **Alice's Fourth Floor Theater,** 432 West 42nd Street (581-3808).

CHEKHOV AND MILNE ONE-ACTERS—Anton Chekhov's *A Marriage Proposal* and A. A. Milne's *The Ugly Duckling*. Both plays are directed by Ann Russell, and deal with the hypothesis "The only thing worse than a relationship is no relationship." 11/18 and 19 at 8 p.m. Harris Repertory Company production at the **Producer's Club**, 358 West 44th Street (1/718-499-7269).

ARY OF AN AFRICAN AMERICAN—Written and performed by Hannibal Peterson, production features 13 musicians, singers, actors, and an on-stage jazz band, dramatizing Peterson's personal experiences. 11/7, 8, and 9, at 8 p.m.; $5. **Abyssinian Baptist Church,** 132 Odell Clark Street (924-3108).

UBLE BILL—Pete McCabe's *The Emperor and the Queen's Parisian Weekend,* "an inexcusable scandal," and *The Violinist*, "a song of violence;" both are directed by Rod McLucas. Wednesday through Friday at 9:30; Saturday at 9:30 and 11:30 p.m.; $8; 11/13 to 16, 20 to 23. A Colossal Theater production at the **Westbeth Cabaret,** 151 Bank Street (627-7128).

IE DROPPER—Drama, written and directed by Ron McLarty, that confronts genetic disabilities, set in contemporary America, with flashbacks to an earlier part of the century in England. Featured in the cast are Richard Long, John Bear, Wendy Scharfman, Nick Giangiulio, and Bob Horen. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m.; $10. At the **One Dream Theater,** 232 West Broadway ((691-6618).

UDES—Michael Sulsona's tale of 4 brothers with the responsibility of running the family tow-truck business now that the parents are retiring to Florida; directed by Leann Walker. Featured in the cast are Carlos de Paula, Mark Barro, Steve Feder, and Joseph Tudisco. 11/5 through 9 at 8 p.m.; $12. **29th Street Playhouse**, 212 West 29th Street (581-4899).

AGLE OR SUN—Mexican playwright Sabina Berman's drama, directed by Amie Brockway, is an adaptation of an Aztec book representing the little-known account of the Spanish Conquest of Mexico in the early 1500s. It employs traditional Mexican masks, puppets, and music to relate the historic events. Featured in the cast are Doug Jewell, Joey Chavez, Maria Merullo, Ricky Genaro, Tera Mallen, and John DiLeo. Saturday at 8; Sunday at 2; through 12/29; $10. At the **Open Eye Theater,** 270 West 89th Street (769-4143).

HE FIFTH OF JULY—A revival of Lanford Wilson's drama, set on a sprawling Missouri farm, telling the story of a wounded Vietnam vet, his love, his sister, and some old college friends with a need to define themselves and their place in the world; directed by Richard Lollo. With Terese Hayden, Libby Bancroft, Jeff Gregory, Stephanie Traylor, Scott Mackin, John McNamara, Jill Perin, and Lee Scotten. Wednesday–Saturday at 8, Saturday at 2, Sunday at 3; $10; to 11/10. A Steel Wing Repertory Company production at the **Theater 224**, 224 Waverly Place (279-4200).

IVE VERY LIVE—Five one-acters: David Ives's *Sure Thing*, Quincy Long's *Something About Baseball*, Patrick Breen's *Call of the Wile E.*, and Howard Korder's *Wonderful Party*. The casts: Robert Bella, Ron Butler, Kristen Johnston, Jordan Lage, Mary McCann, Neil Pepe, David Pittu, Robert Spielberg, Ray Anthony Thomas, Todd Weeks, Scott Zigler. Wednesday through Monday at 8 (dark Tuesdays); $12. 11/7–24. **Atlantic Theater**, 336 West 20th Street (645-8755).

FIXING THE CAT—Bennett Windheim's play, directed by Richard Manichello, tells of women who were not only raised to have it all, but feel compelled to, whether they truly want it or not. Monday through Saturday at 8 p.m.; $10; 11/11 through 23. At **Theater North,** 336 Canal Street (226-2820).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen-food king. Evening includes dinner. Wednesday–Sunday at 8; $65. Participatory Theater production, **Il Sole**, 40 West 56th Street (696-8585).

GRAVE CONCERNS—Jon Teta's two "comedies of menace"; through 11/17; Thursday–Saturday at 8, Sunday at 3; $10., 750 8th Avenue, 6th floor (989-8709).

HELLO, DOLLY!—Revival of the musical comedy with book by Michael Stewart and music and lyrics by Jerry Herman; directed by Tom Tyler. Helen Fein portrays the matchmaker, and Stephen Gavala plays the target of her machinations. With Mary Ann Grue, Mark Murphy, Dave Banfield, Judith Meehan. 11/7 and 8, at 8; 11/9 at 2 and 8; 11/10 at 7; $10. **MAP**, St. Jean's School, 167 East 75th Street (586-4978).

IPHIGENIA IN TAURIS—One of Goethe's major plays wherein Iphigenia's individual human heart becomes the center of gravity for the moral judgment of the play; directed by Gregorij H. von Leitis. Wednesday through Saturday at 8, Sunday at 3; $10; through January. **Elysium**, 204 East 6th Street (713-5478).

INVASION OF THE OOOOGS—Eric Swirsky's science-fiction romp, directed by Filomena Riviello, about creatures from another planet; with original music by the rock band Idle Chatter. Every Monday and Tuesday at 8 p.m.; $5; through 12/30. At the **Courtyard Playhouse,** 39 Grove Street (841-0259).

JUDAS'S MOTHER—Play, written and directed by Chad Beguelins, about Judas Iscariot's mother as she pushes her son to compete with his friend, Christ. Thursday through Sunday at 8; 11/7–12/1; $10. No performance Thanksgiving, but 12/1 has a matinee at 3. **Playground**, 230 East 9th Street (475-4145).

LINE—Israel Horovitz's play, in its sixteenth year, about five people who want to be first in line, directed by Doug Lieth. Wednesday and Sunday at 9:30; $10. In repertory with Sonia Pilcer's *I-Land*, monologues in the Big Apple; Thursday and Friday at 9:30; $10. **13th Street Theater**, 50 West 13th Street (675-6677). ● ●

LOTTO—*(Experience the Dream):* Cliff Roquemore's play, which he's also directed, centers on the effects winning the lottery has on 12 characters in an interracial cast surrounding a black family who learn that lots of cash doesn't necessarily solve all your problems. With Steve Baumer, C. C. Toni, John L. Bennett, Billy Ray Tyrons, Karl Calhoun, Otis Young Smith, Elise Chance, Bryan Roquemore, Bridget Kelso, Frederick Kiah, and Cyndi Galloway-O'Connor. Wednesday through Friday at 8, Saturday at 3 and 8, Sunday at 4; $8–$15; through 1/26/92. **Billie Holiday Theater**, 1368 Fulton Street, Brooklyn (1/718-636-0918).

LOVE TAPS—An evening of comic monologues by Robert Somerfeld, with saxophone accompaniment, features men and women caught in bizarre relationships with love objects, human and otherwise. With Leslie Brockett, Ken Threat, John Cannatella, Theodore Scott, Catherine Dudley, Richard Ross, Gail Hanson, and Neil Fenton. 11/4 through 6 at 8 p.m.; $5. **CB's Gallery**, 313 Bowery (864-0531).

LYSISTRATA—A comic version of Aristophanes' play, directed by Mark McKenna, pokes fun at the battle of the sexes and the stupidity of war. With Arija Bareikis, Renner Davis, Jessica Givelber, Gay Reed, Alice Palmer, Perry Levenson, Dina Rassias, Mark Lancaster, Ariane Smith, Camille Wiedorn. $10; Thursday, Friday, and Saturday at 8 p.m.; through 11/22. At the **CBGB Gallery**, 313 Bowery (982-4052).

MAGIC AFTERNOON—Wolfgang Bauer's play about the boredom, frustration, and reactions of 4 young people sitting around smoking pot; translated by Herb Greer and directed by Kurt Palm. Cast members include Joseph Murphy, Mary Skinner, Alex Emanuel, and Lisa Wolf. Through 11/10 at 8; $10. At the **Gas Station,** 2nd Street and Avenue B (228-4587).

THE MALE ANIMAL—A revival of the play by James Thurber and Elliott Nugent, wherein a college professor, in his search for academic freedom, sets off a conflict of brains versus brawn. Thursday–Saturday at 8, Sunday at 4; through 11/10; $10. **Caf/Centerfold**, 263 West 86th Street (866-4454).

MISS JULIE—A revival of August Strindberg's play with a new translation by Göran Ekström and Kendall Cornell; directed by Joanne Comerford. Passion and lust overrule moral standards when a young noblewoman and her servant spend a Midsummer's Night together. 11/6–11, and 16–18, and 21–24 at 8 p.m.; $10. A Moxie production at the **Sanford Meisner Theater**, 164 11th Avenue (206-1764).

THE NEW STUFF—A double bill: Tony Sportiello's *Absent Friends* concerns a family in turmoil since the death of their son; directed by Carolyn Arredondo. Michael Schwartz's *Herders*, about 2 lovable park maintenance men who live outside of society's fringe; directed by Brad Friedman. Thursday–Saturday at 8, Sunday at 6; $10. **Belmont Italian–American Playhouse,** 2385 Arthur Avenue, Bronx (364-4700).

OFF THE BEATEN PATH—Seven short plays: Ronald Ribman's *Sunstroke*; Arthur Kopit's *The Conquest of Everest*; Carol K. Mack's *a.k.a. Marleen*; David Ives's *Sure Thing*, and *Words, Words, Words*; Ben Sahl's *Mr. Big Stuff,* and, finally, Jay Amari and Ben Sahl's *Five Burners*. 11/14, 15, 20, 21, 22 at 8 p.m.; 11/16 and 23, 7 p.m. and 10 p.m., and 11/17 and 24 at 3 p.m.; $10. A Basic Theater production at the **SoHo Repertory Theater**, 46 Walker Street (397-1511).

PEOPLE, PEOPLE—A revival of David Simpatico's play, directed by Roger Mrazek, deals with violence, drugs, and sex; performed by a cast of 8. 11/8, 9, 15, 16, 22, 23, at 10 p.m. A Drama Club production at the **NADA Theater**, 167 Ludlow Street (420-1466).

PERFECT COURAGE—Autobiographic work, about growing up and exploring our bodies as maps of the scars we all bear, by dancer/choreographer Bill T. Jones, his actress sister, Rhodessa Jones, and musician Idris Ackamoor. 11/8 at 7:30, 11/9, 15, 16, at 8; 11/10, 17 at 2; $12. One Roof Theater at **Aaron Davis Hall,** 135th Street and Convent Avenue (307-4100).

RED EARTH DOUBLE—Jed Stiles's *The Company Man,* directed by Richard Lichte, about three men tied together by the company employing them; and Amy Brentano's *A Change of Address*, directed by the author, dwelling on the relationship among 3 daughters. 11/8 through 24; $10; Wednesday through Saturday at 8, Sunday at 3 p.m. Red Earth production at **Synchronicity Space**, 55 Mercer Street (777-4327).

REUNION—David Mamet's play recounts the awkward, tender meeting between a father and daughter after 20 years of separation; directed by Jordan Lage. With Mary McCann and Jack Wallace. Through 11/10; Friday and Saturday at 11, Saturday and Sunday at 3; $5. **Atlantic**, 336 West 20th Street (645-8755).

LA RONDE—Arthur Schnitzler's pioneering play on the subject of sexual politics, looking with compassion through a strata of Viennese society, translated by John Barton, directed by Rachel Wineberg. 11/6–16 at 8, 11/14 at 5:30; 11/17 at 3 (call for specifics); $7. At the **Minor Latham Playhouse** of Barnard College, Broadway at West 119th Street (854-563).

SCHOOL FOR WIVES—A revival of Moliére's timeless comedy of one man's machinations to obtain the perfect wife; directed by Eleanore Tapscott. Thursday, Friday, Saturday at 8 p.m., Sunday at 3 p.m.; $10; through 11/17. At the **Westside Repertory Theater**, 252 West 81st Street (874-7290).

SANDPIES AND SCISSORLEGS—Mark Dunn's southern comedy, directed by Valerie Harris, about love, childhood choices, marauding sea gulls. Wednesday through Saturday at 8, Sunday at 3; 11/6–16, Wednesday–Saturday at 8, Sunday at 3; $10. ATA at **Sargeant Theater**, 314 West 54th Street (581-3044).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, to celebrate with Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7 p.m., Saturday and Sunday at 2 p.m.; phone for prices (279-4200). ● ●

THE TROJAN WOMEN—Euripides' attack on the savagery of war; translated by Richmond Lattimore, directed by Shepard Sobel. All the Trojan men have been killed, and the women stand as living testament to the devastating results of the Greeks' campaign. Through 12/7; Tuesday–Friday at 8, Saturday at 5 and 9, Sunday at 2. **Pearl**, 125 West 22nd Street (645-7708).

TWO BY GOLD—Steven Gold's *Saving the Unsaved*, about a pampered Mormon matron who discovers her husband has a secret; directed by Veronica Stone; and *Raise of Consciousness*, a play dealing with AIDS, directed by Lou Cabral. Thursday–Saturday at 8 p.m.; 11/7–23; $10. **Good Shepherd–Faith Presbyterian Church**, 152 West 66th Street (1/718-927-4864).

TWO BY HORTON FOOTE—*The Midnight Caller* and *The Oil Well* both take place in the early fifties when life was defined by blood, history, and duty, dealing with the limitations of love while being seduced by the love of money; directed by Emma Walton and Stephanie Cassel Scott. Tuesday–Saturday at 8, Sunday at 3. 11/7–24; $10–$12. A Spectrum Stage production at the **Avalon Repertory Theater**, Broadway betw. 105th and 106th Streets, 2nd floor (567-7272).

TWO BY WALTER CORWIN—*The Bride's Book of Flowers*, a comedy, and *Library Love*, a musical curtain-raiser with score by Arthur Abrams; both directed by James Jennings. 11/7 through 21 at 8; $5. At the **Theater for the New City,** 155 First Avenue (254-1109).

WEATHER REPORT—A 2-woman eco-drama, dealing with life on a poisoned planet, starring Margo Lee Sherman and the play's writer, Margaret Harrington. 11/9 and 10 at 3, and 11/11 at 8; $5. **Theater for the New City**, 155 First Avenue (254-1109).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHAL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

TADASHI ASOMA—Recent paintings of the landscape along the Hudson River; through 11/16. Findlay, 984 Madison Ave. (249-2909).

RICHARD DIEBENKORN—New paintings on paper; through 11/30. Knoedler, 19 E. 70th St. (794-0550).

RACKSTRAW DOWNES—Paintings of landscapes and cityscapes in New York, Maine, and Texas; through 11/15. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

JOELLEN DUESBERRY—Paintings and monotypes of landscapes in Colorado, New York, and Maine; 11/7–12/14. Graham Modern, 1014 Madison Ave. (535-5767).

LYONEL FEININGER/MARK TOBEY—Watercolors, drawings, and mixed-media works by both; through 11/16. Moeller, 52 E. 76th St. (988-8483).

PETER HAYES—Works in laminated porcelain by a British ceramist; through 12/21. Graham, 1014 Madison Ave. (535-5767).

MARINO MARINI—Portraits on paper and sculptures of heads from the estate of the artist; through 12/20. Kent, 47 E. 63rd St. (980-9696).

ELSIE DINSMORE POPKIN—Pastel drawings of landscapes and gardens; 11/7–30. Uptown, 1194 Madison Ave. (722-3677).

VLADIMIR SALAMUN—Recent sculptures of hammers in wood and metal; through 11/16. Stone, 48 E. 86th St. (988-6870).

ILONA SOCHYNSKY—Abstract paintings by a Ukrainian artist; through 11/17. Ukrainian Institute of America, 2 E. 79th St. (288-8660), Tue.–Sun. 12–6.

BOB THOMPSON—Paintings of bacchanalian scenes in which winged, Goya-esque creatures romp, with compositions based on Italian Renaissance paintings; through 12/14. Vanderwoude Tanabaum, 24 E. 81st St. (879-8200).

57th Street Area

ALEXANDER ARCHIPENKO—Sculptures from 1909 to 1954, in terracotta, bronze, and aluminum; through 12/2. Adler, 41 E. 57th St. (308-0511).

DONALD BAECHLER—Paintings from 1981–1982; through 12/21. Baron/Boisante, 50 W. 57th St. (581-9191).

LOUISE BOURGEOIS—Recent sculptures composed of marble, glass, rubber, and electric lights; through 11/16. Miller, 41 E. 57th St. (980-5454).

FREDERICK BROSEN—Watercolors of scenes in Florence, Paris, and New York City; through 11/23. Schmidt-Bingham, 41 W. 57th St. (888-1122).

ANTHONY CARO—Recent waxed steel sculptures; through 11/16. Emmerich, 41 E. 57th St. (752-0124).

TONY CRAGG—Recent sculpture; through 11/30. Goodman, 24 W. 57th St. (977-7160).

ENZO CUCCHI—A recent series of paintings of Rome titled, "Trasporto di Roma Su Un Capello D'Oro"; 11/6–30. Blum Helma, 20 W. 57th St. (245-2888).

NICOLA DE MARIA—Paintings on paper executed between 1986 and the present; through 11/30. Lelong, 20 W. 57th St. (315-0470).

ERIK DESMAZIERES—Etchings from 1982–1991 that depict detailed architectural fantasies, landscapes, and urban panoramas; through 12/7. Fitch-Febvrel, 5 E. 57th St. (688-8522).

EDWIN DICKINSON—A centennial exhibition of figurative paintings by this artist (1891–1978) who was a student of William Merritt Chase; through 11/8. Babcock, 724 Fifth Ave. (535-9355).

JEREMY FOSS—Recent landscape paintings; through 11/14. De Nagy, 41 W. 57th St. (421-3780).

RAINER GROSS—A series of collaged paintings titled "Without Words"; 11/6–30. Siegel, 24 W. 57th St. (586-0605).

HANS HOFFMAN—Mosaic studies in gouache and collage executed during the 1950s; through 11/16. Emmerich, 41 E. 57th St. (752-0124).

ROBERT JORDAN—Recent landscape paintings and works on paper; 11/6–30. French, 24 W. 57th St. (247-2457).

WILLIAM KING—Recent carved wood sculpture; through 11/12. Dintenfass, 50 W. 57th St. (581-2268).

SEYMOUR LIPTON—Drawings, maquettes, and sculpture from the last decade of his life; through 12/22. Babcock, 724 Fifth Ave. (535-9355).

GAETANO PESCE—Recent furniture by this Italian architect and designer; through 11/30. Joseph, 745 Fifth Ave. (751-5500).

PABLO PICASSO/LUCIEN CLERGUE—Drawings, prints, sculpture, and ceramics/Black-and-white and color photographs of the bullfight; through 12/20. Krugier, 41 E. 57th St. (755-7288).

RICHARD POUSETTE-DART—Recent abstract paintings; through 12/7. ACA, 41 E. 57th St. (644-8300).

REBECCA PURDUM/FIELDING DAWSON—Ethereal abstract paintings/Collages of words and images. Through 11/16. Tilton, 24 W. 57th St. (247-7480).

HARVEY QUAYTMAN—New paintings; through 11/20. McKee, 745 Fifth Ave. (688-5951).

ANNE RYAN—A loan exhibition of collages selected from bequests by the artist's daughter to the Museum of Fine Arts, Houston, the Walker Art Center, and the Yale University Art Gallery; through 11/30. Washburn, 41 E. 57th St. (753-0546).

LUCAS SAMARAS—A retrospective of his non-figurative work of the last 35 years, from notebook sketches of the late 1950s to his recent "Mosaic" paintings; through 11/30. Pace, 32 E. 57th St. (421-3292).

ANTONIO SAURA—Figurative abstract paintings from the 1960s; through 12/14. McCoy, 41 E. 57th St. (319-1996).

ABBY SHAHN—Abstract paintings on paper in a series titled "Ecoterror"; through 11/30. Midtown Payson, 745 Fifth Ave. (758-1900).

HOUGHTON CRANFORD SMITH/MAX BECKMANN—Oil paintings executed in Provincetown between 1909 and 1916; through 11/27/Woodcuts, etchings, drypoints, and lithographs from 1915 to 1948; through 11/30. Borgenicht, 724 Fifth Ave. (247-2111).

ROBERT SPERRY—Murals, ceramic sculptures, plates, and platters in black and white; through 11/30. Drutt, 724 Fifth Ave. (974-7700).

DANIEL SPOERRI—Paintings from his "Background Landscapes" series, derived from a collection of paintings by a Munich copyist; through 12/31. Zabriskie, 724 Fifth Ave. (307-8492).

JAMES VALERIO/LUIS CRUZ AZACETA—Paintings of figures in mysterious outdoor settings lit by campfires; through 11/20/Recent drawings; through 12/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

NIGEL VAN WIECK—Oil pastel drawings that depict the darker side of Miami's Art Deco district and seductive beach scenes; through 11/27. Tatistcheff, 50 W. 57th St. (664-0907).

SOPHIA VARI—Recent bronze and marble abstract scul ture; through 11/16. Haime, 41 E. 57th St. (88 3550).

JANE WILSON—Recent oil paintings and watercolors e ecuted in Switzerland, Germany, and Denmar 11/9–30. Fischbach, 24 W. 57th St. (759-2345).

SoHo and TriBeCa

PETER ACHESON—A variety of different kinds of pain ings—geometric, organic, and figurative—and co crete poetry; through 11/16. LedisFlam, 584 Broa way (925-2806).

VINCENZO AGNETTI—New works; 11/9–12/7. Ala, 5 Broadway (941-1990).

KEITH ALEXANDER—Highly-detailed landscape pain ings by an artist who lives in Namibia; 11/6–12/6. E gane, 469 W. Broadway (228-9600).

CAROL ANTHONY—Recent paintings that reflect her Ne Mexican environment; through 11/16. Davidson, 41 W. Broadway (925-5300).

IDA APPLEBROOG—Recent paintings in a series title "Safety Zone"; through 11/30. Feldman, 31 Merc St. (226-3232).

MATTHEW BARNEY—An installation that uses the galler as a playing field; through 11/16. Gladstone, 9 Greene St. (431-3334).

JUDITH BARRY—A video projection titled "Imagination Dead Imagine"; through 11/19. Klagsbrun, 51 Green St. (925-5157).

FORD BECKMANN—New paintings that have clowns an polka dots as a theme, incorporating silkscreen an paint; through 11/30. Shafrazi, 130 Prince St. (274 9300).

CHARLES BELL/GUY JOHNSON—New paintings by both through 11/30. Meisel, 141 Prince St. (677-1340).

TOMM BOLLES/JOY JACOBS—Paintings and sculpture /Paintings and works on paper; 11/6–30. Sermas, 1 Greene St. (431-5743).

JONATHAN BOROFSKY—Recent "Heart Light" sculpture of cast resin and aluminum that incorporate a digita recording of the artist's heartbeat, plus three-dimensional sculpted numbers in a series titled "Parts of Infinity"; through 11/23. Cooper, 155 Wooster St. (674-0666).

KATHERINE BRADFORD—New paintings that resemble gameboards; through 11/16. Munroe, 130 Prince St. (226-0040).

LUIGI CAMPANELLI—New paintings and works on paper inspired by Italian artists of the 15th and 16th centuries and by Italian Modernists of the early 20th century; through 11/16. Shainman, 560 Broadway (966-3866).

CHRISTOPHER CICCONE—Paintings of figures against monochromatic backgrounds; 11/7–30. Wessel O'Connor, 580 Broadway (219-9524).

CHUCK CLOSE—Paintings completed between 1989 and 1991, depicting contemporary artists Eric Fischl, Judy Pfaff, William Wegman, and others; through 12/7. Pace, 142 Greene St. (431-9224).

CHEMA COBO—New paintings and watercolors inspired by traditional Spanish art and by the environment of the Straits of Gibraltar; through 11/30. Cowles, 420 W. Broadway (925-3500).

PAT COLVILLE—Encaustic paintings that refer to the metaphysical; through 11/23. Condeso/Lawler, 76 Greene St. (219-1283).

ROBBIE CONAL—Paintings with text that draw on popular culture and current events; through 11/16. Baum, 588 Broadway (219-9854).

GY CYPHERS—A thirty-seven part painting that pans the entire gallery; through 11/16. Donahue, 560 roadway (226-1111).

WARD DAUM—Symbolic abstract paintings by this rtist who was a member of the Indian Space Group; hrough 11/30. Snyder, 588 Broadway (941-6860).

RED DECREDICO—Paintings, drawings, box contructions, and a book; through 11/30. Alan, 270 Laayette St. (226-5145).

ID DIAO—Recent paintings; through 11/16. Postmasers, 80 Greene St. (941-5711).

TH DONOVAN—New paintings that depict layers of magery taken from Eastern European cartoons and omic strips against a white background; through 1/16. Kasmin, 580 Broadway (219-3219).

PHEN ELLIS—New paintings that fuse serial images, sing space as a metaphor for time; through 11/30. Koury, 89 Greene St. (334-5155).

NTHER FORG—Etchings, woodcuts, and lithographs; hrough 11/30. Lorence-Monk, 568 Broadway (431-555).

LEN FRANKENTHALER—Recent woodcuts and monotypes; through 11/30. Esman, 575 Broadway (219-3044).

ISTOS GIANAKOS—Two large free-standing milled steel sculptures and two wall pieces on mylar; through 11/27. Stark, 594 Broadway (925-4484).

PERT GLIMM—Paintings of Wisconsin from the artist's imagination; through 11/26. Puett, 527 Broome St. (274-9586).

N GROOM—Large-scale geometric paintings; through 11/13. Auchincloss, 558 Broadway (966-7753).

BERT HELM—Paintings of wooden cabinets, dark lakes, thorny vines, enigmatic carvings, and wildlife set against dark, ominous skies; through 11/16. Thorp, 103 Prince St. (431-6880).

ITON HENNING—Recent abstract paintings; through 11/16. Baghoomian, 555 Broadway (941-1410).

RO HIGASHIDA—Large wood and steel sculptures that explore the contrasts between serenity and violence, destruction and preservation; through 11/30. Staib, 8 Greene St. (941-5977).

EG HULL—Watercolors that depict the abstract forms in flowers and plants; through 11/23. Tenri Cultural Institute of New York, 575 Broadway (925-8500).

VID JEFFREY/STUART BUEHLER—Drawings by both; through 11/16. Jamison Thomas, 588 Broadway (925-1090).

BERT JESSUP—Recent paintings in a series titled "Songs of a Wanderer"; through 12/7. Gimpel/Weitzenhoffer, 415 W. Broadway (925-6090).

AGDALENA JETELOVA—New sculpture; through 11/23. Weber, 142 Greene St. (966-6115).

INA KARP—Recent paintings of childlike imagery within geometric compositions; through 12/7. Weiss, 68 Laight St. (925-7313).

DON KUIJPERS—Lyrical abstract paintings by a Dutch painter; through 11/23. M-13, 72 Greene St. (925-3007).

OIS LANE—New paintings with iconic imagery of ships and figures; through 11/30. Toll, 146 Greene St. (431-1788).

IZ LARNER—A suspended, rotating sculpture with varied reflective surfaces, and a wall painting with text that encompasses the entire gallery; through 11/16. 303, 89 Greene St. (966-5605).

TEPHANIE BRODY LEDERMAN—Paintings based on the artist's memories and wanderings; through 11/16. Katzen, 475 Broome St. (966-4469).

LFRED LESLIE—Early figure paintings from his "Grisaille" series of 1962–67; through 12/21. Flynn, 113 Crosby St. (966-0426).

OL LEWITT—Black gouaches; through 11/30. Pretto, 103 Sullivan St. (431-3041).

ARY S. LIEBOWITZ (CANDYASS)—"The Candyass Carnival," with paintings, multiples, and carnival-type attractions; through 11/16. Stux, 155 Spring St. (219-0010).

MICHAEL LOEW—Geometric paintings and drawings from the 1940s and 1950s; through 11/16. Pearl, 420 W. Broadway (966-5506).

RICHARD LONG—New works with text and photography, floor pieces, and wall paintings; through 11/16. Sperone Westwater, 121 Greene St. (460-5497).

BONNIE LUCAS—Recent drawings and paintings that depict imagery related to femininity and childhood; through 11/30. Yi, 249 Centre St. (334-5189).

LENORE MALEN—Drawings inspired by Dante's *Divine Comedy*; through 12/1. Granary Books, 568 Broadway (226-5462).

PAUL MARCUS—Narrative paintings with hand-carved panels of text that are an account of the life of a woman who died of AIDS; through 11/23. P.P.O.W., 532 Broadway (941-8642).

ED MOSES—New paintings that extend the artist's preoccupation with brooding, primordial forms but are characterized by a more colorful palette; through 11/23. Louver, 130 Prince St. (925-9205).

ROY NICHOLSON—New paintings and monotypes; through 11/23. Perlow, 560 Broadway (941-1220).

SUSAN NORRIE—New paintings that take the inventions of Buckminster Fuller as a starting point; through 12/11. Hoffman, 429 W. Broadway (966-6676).

CARL OSTENDARP—Recent abstract paintings; through 12/7. Lee, 588 Broadway (966-2676).

GIULIO PAOLINI—Recent sculptures and collages; through 12/21. SteinGladstone, 99 Wooster St. (925-7474).

ROBERT RAUSCHENBERG—A survey of prints and printed multiples from 1952–1992 with related performance videos; through 11/30. Castelli Graphics, 578 Broadway (431-6279).

ELMAR ROJAS—Recent paintings and paperworks that have the scarecrow as a theme, by this artist who is also an architect and the former minister of culture for Guatemala; through 12/7. Shapolsky, 99 Spring St. (334-8172).

BARBARA ROSSI—A survey of paintings and drawings from 1967 to 1991 by this Chicago Imagist; through 11/13. Kind, 136 Greene St. (925-1200).

LINDA ROUSH—An installation that incorporates transparent objects and materials; through 12/21. Bitter-Larkin, 597 Broadway (219-0150).

SYLVIA SAFDIE—An installation that uses light, form, and shadow to create images; through 12/15. Karg, 100 Greene St. (334-0436).

HAN SCHUL—Paintings on aluminum with motifs derived from technological communication; through 11/16. Van Eck, 420 W. Broadway (219-0717).

ANN SHOSTROM—New paintings; through 11/23. Theodore, 580 Broadway (274-8260).

STEVEN SKOLLAR—Figurative paintings and still lifes; through 11/16. Bridgewater/Lustberg, 529 Broadway (941-6355).

FRANK STELLA—His "Concentric Squares" paintings from 1962–74; through 11/16. Rubin Spangle, 395 W. Broadway (226-2161).

PAUL THEK—Paintings of symbols derived from Christianity, literature, and popular culture on sheets of newspaper, executed between 1971 and 1988, and a selection of the artist's notebooks; through 11/13. Alexander, 59 Wooster St. (925-4338).

ANTON VAN DALEN/LUIS JIMENEZ—A collaborative installation; through 11/16. The Cultural Space, 336 Canal St. (966-6988).

GREGORY VAN MAANEN—Paintings that depict symbols of death and transcendance, by a self-taught artist; through 11/19. Cavin-Morris, 560 Broadway (226-3768).

PAUL WALDMAN—A survey of paintings and sculpture from 1973–1991; through 11/16. Castelli, 420 W. Broadway (431-5160).

Other

DELPHINE AUBERT/RV MILOUX—Recent oil paintings with collage/Paintings inspired by Rimbaud's poem "Le Bateau Ivre" ("The Drunken Boat"). Through 12/7. Elston, 214 E. 9th St. (254-0391).

VANESSA BELL/DUNCAN GRANT—Drawings by both, including portraits of their friends, landscapes, figure studies, and still lifes, plus book illustrations and designs for furniture, fabric, ceramics, and costumes. Through 11/16. Davis & Langdale, 231 E. 60th St. (838-0333).

CARSON/KEPPEL—Collaborative posters, drawings, and a recent billboard that explore community issues such as homelessness and AIDS; 11/7–12/1. PS 122, 150 First Ave. (228-4150).

ROZ CHAST—Recent cartoons; through 12/1. Illustration, 330 E. 11th St. (979-1014).

TOBI KAHN—Recent works on paper in acrylic, charcoal, and iridescent pigments; through 11/16. Ryan, 452 Columbus Ave. (799-2304).

LIZ-N-VAL/ED HERMAN—An installation/Burlap and epoxy sculptures of people resting and sleeping on the street. Through 11/23. Fashion Moda, 2754 Third Ave. (near 146th St.), Bronx (560-0166), Fri. and Sat. 12–6.

MAURICE SIEVAN—Paintings of New York from the 1920s through the 1940s; through 11/17. National Arts Club, 15 Gramercy Park South (475-3424).

CAMILO JOSE VERGARA—Photographs, texts, drawings, and maps based on this photo-journalist's study of New York City's poor communities; through 12/21. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAS SOCIETY—680 Park Ave. (249-8950). "Faces of Eternity: Masks of the Pre-Columbian Americas"; through 12/15.

CHINA INSTITUTE—125 E. 65th St. (744-8181). An exhibition that traces the development of Chinese ceramic arts from the Neolithic period (circa 5000 B.C.) through the end of the Song Dynasty (13th century); through 12/14. China Institute in America, 125 E. 65th St. (744-8181).

MARBELLA—28 E. 72nd St. (288-7809). 19th- and early 20th-century paintings by Clark, Hunt, Inness, Murphy, Ranger, others; through 11/23.

MATHES—851 Madison Ave. (249-3600). Chinese furniture dating from 1550 to 1700 and 20th-century European drawings; through 11/30.

RALPH—43 E. 78th St. (288-5222). Drawings by Dove, Giacometti, Guston, Pollock, Twombly, others; through 11/30.

SHEPHERD—21 E. 84th St. (861-4050). European sculpture from 1875 to 1925, by Carrier-Belleuse, Giacometti, Hildebrand, Nadelman, Rodin, Saint-Gaudens, others; through 11/30.

SPANIERMAN—50 E. 78th St. (879-7085), Tue. and Thu.–Sat. 9:30–5:30, Wed. 9:30–7:30. Paintings of flower gardens by 19th and early 20th-century American painters, including Bricher, Champney, Dodge, Hitchcock, Redmond, Twachtman, others; through 12/28.

57th Street Area

BREWSTER—41 W. 57th St. (980-1975). Works on paper and sculpture by Latin American artists, including Cuevas, Kahlo, Lam, Matta, Rivera, Tamayo, others; through 11/23.

DAVERIO—41 E. 57th St. (826-4292). Works by Italian modernists, including Balla, Boccioni, de Chirico, Severini, Sironi; through 11/30.

I.B.M. GALLERY OF SCIENCE AND ART—590 Madison Ave. (745-6100), Tue.–Sat. 11–6. "The Pleasures of Paris: From Daumier to Picasso"; "Wisdom and Compassion: The Sacred Art of Tibet"; through 12/28.

JANIS—110 W. 57th St. (586-0110). "The New Abstraction," with works by Bleckner, Diao, Dona, Heilman, Komoski, Lasker, Levine, Nozkowski, Reed, Taafe, Zinsser, others; 11/7–12/21.

PACE PRINTS—32 E. 57th St. (421-3237). Portraits by Close, Dine, Dubuffet, Goya, Hockney, Picasso, Rembrandt, Van Dyck; through 11/30.

PAINEWEBBER—1285 Ave. of the Americas (713-2885), Mon.–Fri. 8–6. "On With the Show! Circus and Theater Posters from the Collection of The New-York Historical Society"; through 12/6.

PRATS—24 W. 57th St. (315-3680). 10th-anniversary exhibition with works by Aguilar, Bird, Bohary, Chillida, Frankenthaler, Guinovart, Motherwell, Noland, Sicilia, others; through 11/13.

SHEEHAN—41 E. 57th St. (888-4220). "American Lithography: 1860–1991," with works by Bellows, Cassatt, Homer, Marden, Pollock, Rauschenberg, others; through 1/18/92.

MARK'S

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** Bryan Miller, N.Y. Times

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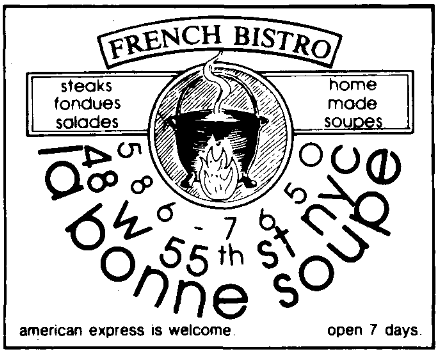

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ART

SoHo and TriBeCa

ART IN GENERAL—79 Walker St. (219-0473). "Dismantling Invisibility: Asian and Pacific Islander Artists Respond to the AIDS Crisis," with works by Abraham, Chu, Kentaro, Teraoka, others; "Close Scrutiny," with works by Amoroso, Cheng, DeGroot, Oji, Zlamany, others; "Hope Springs Eternal," window installation by Lynne Yamamoto; 11/9–12/20.

ARTISTS SPACE—223 W. Broadway (226-1990). "Warp and Woof: Comfort and Dissent"; "Language of Paradise"; "Underground: Installation by Jose Gabriel Fernandez"; "The Urban Space/The City as Place"; through 11/9.

BAER—476 Broome St. (431-3631). "Devices," with works by Acconci, Bickerton, Burden, Fischli & Weiss, Goldstein, Horn, Larner, Sheeler, Whitman, others; through 11/16.

COUPE DE GRACE—579 Broadway (431-5799). Geometric abstract paintings by Allen, Kirschbaum, Petrunak, Swanson; through 11/16.

CROWN POINT PRESS—568 Broadway (226-5476). Prints by artists who use flora, fauna, and figures as subject matter, including Brown, Clemente, Fischl, Jonas, Kushner, Lupertz, Salle; through 11/23.

CUTLER—164 Mercer St. (219-1577). "Maximalists," with works by Fridjonsson, Jori, Kunc, Shokof, Vaccari; through 11/16.

EXIT ART—578 Broadway (966-7745). "The Hybrid State," an exhibition that explores the installation as a commentary on the margins of culture, with works by Applebroog, Fay, Gomez-Pena, Grossman, van Dalen, von Rydingsvard, Wodiczko, Wong, others; through 11/30.

GOOD—532 Broadway (941-8066). "La Metafisica Della Luce," with works by Bianchi, Burton, Dona, Ellis, Haynes, Reed, Scully, Stephan, others; through 11/30.

HALLER—415 W. Broadway (219-2500). Figurative paintings by Beauchamp, Brown, Koscianski, Marquez; 11/9–12/7.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Works by twelve contemporary artists from the Dominican Republic; through 12/30.

HOUSE OF VALUE—252 Lafayette St. and Value, 93 Crosby St. (533-2913). A curatorial collaboration with works by artists that examine distortions of value; 11/8–30.

LUHRING AUGUSTINE—130 Prince St. (219-9600). Works by Fritsch, Gober, Mucha, Ray, Whiteread; through 11/16.

MARCUS—578 Broadway (226-3200). "Incognito," with works by Askevold, Bloom, Hiller, Lahti, Tetherow, others; through 11/16.

STAEMPFLI—415 W. Broadway (941-7100). Drawings by Assael, Bravo, Chung, David, L. Kalish, Klezmer, Magee, Schechter; through 11/30.

TRENKMANN—189 Lafayette St. (274-8273). "Water," with works by Drake, Freedman, Haley, Parlato, Uchiyama, others; 11/9–12/5.

Other

AMMO—135 Plymouth St., Brooklyn (718-596-2507), Sat. and Sun. 1–5. "Elements of Drawing," curated by Judy Pfaff, with works by artists in the Brooklyn Waterfront Artists Coalition; through 12/8.

DUCASSE—416 E. 59th St. (750-1313). "Photorealism: The Early Years," with by paintings and sculpture by Close, Cottingham, DeAndrea, Eddy, Goings, Hanson, Kacere, Schonzeit, Valerio; through 12/30.

FEDERAL HALL NATIONAL MEMORIAL—26 Wall St. (344-3830), Mon.–Fri., 9 a.m.–4:45. "Visions of Washington Irving: Selected Works from the Collections of Historic Hudson Valley"; through 12/31.

MET LIFE—24 E. 24th St. (578-2723). "Music Halls to Movie Palaces," with chromolithograph posters, vintage photographs, costume sketches, programs, and other theater artifacts; through 11/30.

NEWHOUSE CENTER FOR CONTEMPORARY ART AT SNUG HARBOR—1000 Richmond Terrace, Staten Island (718-448-2500). "Neoteric Jewelry," with works by Babetto, Dziuba, Freeman, Marx, Quigley, others; through 1/19/92.

PHOTOGRAPHY

SHELBY LEE ADAMS/STEVE HART—Black-and-w photographs that depict life in the southern Ap chians/Photographs documenting the day-to-day istence of an Hispanic family in the Bronx. Thro 12/7. Opsis Foundation, 561 Broadway (966-88 Sat. 12–5.

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Isl (718-816-4506), Thu.–Sun. 12–5. $2 contribut "The Larky Life"—photographs taken by Au from her front lawn in the late 19th and early *centuries that document Victorian social life; thro* 12/30.

CRAIG BARBER/ANNETTE FOURNET—Landscape ph graphs by both; through 11/30. Rice, 325 W. 11th (366-6660).

TINA BARNEY—Ten new photographs, many of w are single and double portraits; through 11/26. den, 560 Broadway (431-0166).

CB'S 313—313 Bowery (677-0455). "Blank Generat Revisited," with photographs documenting the P and New Wave era by Bayley, Chernikoyuski, Bose, Fonde, Godlis, Gruen, Kristal, Pulen, Robe Stein; through 11/12.

WILLIAM CLAXTON—Photographs from *The Rudy G reich Book*, which is being published by Rizzoli, cluding images of the model Peggy Moffitt, who married to the photographer in the early 19 through 11/30. Witkin, 415 W. Broadway (9 5510).

CITY COLLEGE—138th St. and Convent Ave. (6 8754), Mon.–Fri. 11–4. "Deco Deco: New York T aters from the Thirties," with photographs and dra ings of New York theaters; through 11/15.

BILL COSTA—Black-and-white photographs of m nudes; 11/8–12/11. Puchong, 36a Third Ave. (9 1811).

EDWARD S. CURTIS—Photographs of American India incuding glass goldtones in original frames, platin and bromide prints, and photogravures; throu 11/13. Cathers & Dembrosky, 1000 Madison A (737-4466).

FRANTISEK DRTIKOL—Vintage photographs, drawin and lithographs by this Czech Modernist; 11/7–12 Greenberg, 120 Wooster St. (334-0010).

LEE FRIEDLANDER—New black-and-white landsca taken in the Sonora desert and a selection of nud through 11/23. Miller, 138 Spring St. (226-1220).

STEPHENIE HOLLYMAN—Photographs of retired ma ners taken at The Sailor's Snug Harbor in Sea Lev North Carolina; through 1/1/92. South Street Seap Museum, 209 Front St. (669-9430), daily 10–5, free.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, We .–Sun. 11–6. $3.50; students and seniors $2. Throu 12/1: "Annie Liebovitz: Photographs 1970–1990 Through 12/1: "Breaking the Cycle—Survivors Child Abuse: Photographs by Pamela Fong."

I.C.P. MIDTOWN—1133 Ave. of the Americas (76 4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Su 11–6. $3; students $1.50; seniors $1. Through 11/1 "Out of the Shadows: Photographs by Edward Se otta." Through 11/17: "Mary Ellen Mark: 25 Years. Through 11/17: "Children of War, Children of Peac Photographs by Robert Capa."

LIEBERMAN & SAUL—155 Spring St. (431-0747). "Co structing Images: Synapse Between Photography an Sculpture," with photographs by Adams, Babcock Belcher, Barrette, Bolande, Casebere, Kidd, Pent cost, Trockel, others; through 11/16.

MARGALIT MANNOR—Photographs of the Jewish Muse um's historic Fifth Avenue building; through 11/30 Urdang, 23 E. 74th St. (288-7004).

JOEL MEYEROWITZ—New color photographs that depic the light, bay, and sky of Cape Cod; through 11/23 Danziger, 415 W. Broadway (226-0056).

NEW YORK SCHOOL OF INTERIOR DESIGN—155 E. 56t St. (753-5365). Photographs of Paris in the years between 1880 and 1914 from the Archives of Roger-Viollet; through 2/27/92.

IRVING PENN—Forty-eight portraits from 1948; through 11/30. Pace MacGill, 32 E. 57th St. (759-7999).

JEAN PIGOZZI—Black-and-white photographs that depict the inside world of celebrities; through 11/30. Gaosian, 980 Madison Ave. (744-2313).

TTHEW ROLSTON—Portraits and other works; hrough 11/30. Staley-Wise, 560 Broadway (966-223).

IGRAM—375 Park Ave. (572-7379), Mon.–Fri. 9–5. Night Lights," with photographs by Eggelston, riedlander, Hine, Outerbridge, Steichen, Winogrand, others; through 1/17/92.

URIE SIMMONS—New photographs; through 11/16. Metro Pictures, 150 Greene St. (925-8335).

RY LOU UTTERMOHLEN—Black-and-white photographs that document two years in the life of a woman suffering from rheumatoid arthritis; through 12/6. The Camera Club of New York, 853 Broadway (260-7077), Mon.–Fri. 1–5.

CK WAPLINGTON—Color photographs; through 11/27. Aperture, 20 E. 23rd St. (505-5555).

PERFORMANCE

A.M.—30 Lafayette Ave., Brooklyn (718-636-4100). "Next Wave Festival." 11/6–9 at 8, 11/10 at 3: Eiko and Koma in "Land." $18.

GGENHEIM MUSEUM SOHO—575 Broadway, entrance 140 Mercer St., (966-9855). Through 11/24, Wed.–Sun. at 8: Merry Conway, Noni Pratt, and Albert Ratliffe in "As a Dream That Vanishes: A Meditation on the Harvest of a Lifetime." $12.

S. 122—150 First Ave. (477-5288). 11/7–10 at 9: Hapi Phace in "I Told You These Heels Were Killing Me." $10. 11/10 at 4: "Hothouse," a mixed bag of improvisational work old and new. $5.

IE KITCHEN—512 W. 19th St. (255-5793). 11/7–10, 11/13–16 at 8:30: "Sally's Rape: The Whole Story," by Robbie McCauley, with Jeannie Hutchins and Robbie McCauley. $12 on Wed., Thu., Sun.; $15 on Fri. and Sat.

MUSEUMS

MERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Thu., Sat.–Sun. 10 a.m.–5, Tue. and Fri. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 1/19/92: "Frank Lloyd Wright: Preserving an Architectural Heritage."

MERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 2/23/92: "Chiefly Feasts: The Enduring Kwakiutl Potlatch."

SIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 1/5/92: "Undercurrents in the Floating World: Censorship and Japanese Prints." 11/6–3/15/92: "Motifs and Meanings in Asian Art: Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection."

ROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 2/28/92: "Quattrocento: Early Italian Panel Paintings." Through 12/30: "Recent Print Acquisitions." Through 12/1: "Alain Kirili: Grand Lobby Installation." Through 12/29: "Objects of Myth and Memory: American Indian Art at The Brooklyn Museum." Through 1/5/92: "Sigmar Polke."

ENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 12/30: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 5/31/92: "Brice Marden—Cold Mountain." Through 2/2/92: "Lawrence Weiner: Displacement." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21/92: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21/92: Walter De Maria's "The New York Earth Room."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50, students and seniors $1; free Thurs.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." 11/7–2/18/92: "The Sigmund Freud Antiquities: Fragments from a Buried Past."

LOWER EAST SIDE TENEMENT MUSEUM—97 Orchard St. (431-0233). Tue.–Fri. 11 a.m.–4, Sun. 10 a.m.–3. Free. Through 1/5/92: "Meddling with Peddling: The Pushcart Wars."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 1/12/92: "Neo-Impressionism." Through 1/12/92: "Seurat." Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28/92: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 1/15/92: "The Spanish Guitar." Through 1/5/92: "Resplendence of the Spanish Monarchy: Renaissance Tapestries and Armor." Through 12/1: "19th-Century European Photographs: Recent Acquisitions." Through 12/1: "Alphabets." Through 12/1: "French 19th-Century Drawings Recently Acquired." Through 12/10: "American Watercolors from The Metropolitan Museum of Art." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 1/5/92: "Masterpieces of the Morgan Library."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 11:30 a.m.–7:30. Free. Through 1/1/92: "Swiss Folk Art: Celebrating America's Roots."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 12/1: "Con To' Los Hierros: A Retrospective of the Work of Pepon Osorio."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $4; seniors $4; Thu. 5–9 pay what you wish. Through 12/3: "The Graphic Designs of Herbert Matter." Through 12/31: "Pleasures and Terrors of Domestic Comfort." Through 11/19: "Modern Masks and Helmets." Through 1/15/92: "Selections from the Drawings Collection." Through 11/5: "Recent Acquisitions." Through 12/31: "Tadao Ando." Through 12/31: "Pleasures and Terrors of Domestic Comfort." Through 1/7/92: "Dislocations." Through 1/7/92: "New Photography 7."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern." Through 11/10: "Hand-Woven Baskets and A Raven's Tail Robe Sampler."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $2 Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 2/23/92: "The Committed Eye: Alexander Alland's Photography." Through 11/10: "A New Season: Art from Taller Boricua." Through 7/93: "Broadway! 125 Years of Musical Theater."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 12/29: "The Interrupted Life."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23/92: "Markers of Change: Documents of American History." Through 11/17: "New York in Watercolor: The Landscapes of William Rickarby Miller (1818–1893)." Through 4/5/92: "While They Fought: The Home Front in New York City."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 2/15/92: "Documents of Dissent." Through 1/4/92: "Revelations and Revolution: German Expressionist Prints and Books." Through 2/22/92: "King Arthur: Looking at the Legend." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 11/30: "Fluchtpunkt Zurich (Zurich: The Fugitive's Haven)." Through 1/4/92: "The Theaters of Lucille Lortel."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. $2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of $5).

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 11/10: "Reginald Marsh: Photographs of New York from the Permanent Collection of The Queens Museum."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed. Through 11/10: "Jacob Lawrence: The Frederick Douglass and Harriet Tubman Series of Narrative Paintings."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 11/10: "American Life in American Art: Selections from the Permanent Collection, 1900–1950." Through 1/5/92: "American Life in American Art: Selections from the Permanent Collection, 1950–1990." Through 12/8: "Scott Burton: The Last Tableau." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 12/28: "Immaterial Objects." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 11/22: "Immaterial Objects."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 11/6 at 10:30 a.m. and 2: "Impressionist and Modern Paintings and Sculpture, Part II." On view from 11/2. 11/12 at 7, 11/13 at 10 a.m. and 2: "Contemporary Art, Part I and II." On view from 11/9.

DOYLE—175 E. 87th St. (427-2730). 11/6 at 7: "19th-Century European, Modern, and Contemporary Paintings & Sculpture." On view from 11/2.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 11/6 at 7: "Impressionist Paintings and Drawings." On view from 11/2. 11/7 at 10:15 a.m.: "Impressionist Paintings and Drawings, Part II," followed by "Ruth Page Collection." On view from 11/2.

SWANN—104 E. 25th St. (254-4710). 11/7 at 10:30: "Rare Books." On view from 11/2.

MUSIC AND DANCE

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, November 6

PRAGUE SYMPHONY, Petr Altrichter conductor; with pianist Justus Frantz. Haydn's Symphony No. 96 in D, "Miracle"; Beethoven's Piano Concerto No. 1 in C, Op. 15; Dvorak's Symphony No. 6 in D, Op. 60. Carnegie Hall at 8. $12–$45.

YO-YO MA, cellist/**JEFFREY KAHANE,** pianist. Bernstein's Clarinet Sonata; Prokofiev's Sonata in C, Op. 119; Gershwin's Three Preludes; Beethoven's Sonata in A, Op. 69. 92nd Street Y at 8. Sold out.

AKIKO SAITO, guitarist (N. Y. debut); with guest guitarist Scott Wiley. Bach's Suite BWV 1007; Diabelli's Sonata for Guitar; Rossini's Overture to *Elisabetta*; others. Weill Recital Hall at 8. $15.

JULIE WILSON, vocalist; with pianist William Roy. Songs of Noel Coward and Cole Porter. Kaufman Theater, 534 W. 42nd St. (279-4200), at 8. $25. Through 12/31.

ALBERT THIMANN AND ENSEMBLE—With guest artist Andy Statman on clarinet and mandolin. Performance of nigunim, Yiddish songs, klezmer music. Merkin Concert Hall at 8. $18.

FOUR NATIONS ENSEMBLE, Andrew Appel conductor; with tenor Paul Elliott. Works by Mozart, Haydn, Beethoven, Schubert. Friends' Meeting House, 15 Rutherford Pl., between Second and Third Aves. (718-622-3695), at 8. $10.

GARY HAMMOND, pianist. Works by Haydn and Chopin. CUNY, 33 W. 42nd St. (642-2641), at 6. Free.

JUILLIARD STUDENT CONCERT—Concert arias by Mozart. Bruno Ferrandis conducts the chamber orchestra. Alice Tully Hall at 12:30. Free.

JUILLIARD CONCERTS IN THE GARDEN—Violinist Nicholas Milton, pianist Motoko Kakazaki. Works by Mozart, Beethoven, Brahms, Falla, Elgar. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

JAZZ AT MIDDAY—Trumpeter Dick Sudhalter, pianist Keith Ingham. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $3

BUDDY WILLIAMS, drummer. Yamaha Show Room, 142 W. 57th St. (265-1111), at 12:30. Free.

JAZZ AT THE SEAPORT—Harpist Deborah Henson Conant. Pier 17 Atrium, South Street Seaport, Fulton St. and the East River, at 6. Free.

REBECCA HASKELL, soprano. Lincoln Center Library at 3. Free.

THE SAINT THOMAS CHOIR, Gerre Hancock organist. Saint Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 12:10. Free.

DAVIS BROWN, pianist. Original works. North Building Recital Hall, Room 1527, Hunter College, 69th St. between Park and Lexington Aves. (772-5023), at 1:15. Free.

ANDREW BOLOTOWSKY, flutist. Federal Hall, 26 Wall St. (866-2086), at 12:30. Free.

BOB AQUINO, pianist. Fusion of jazz and classical music. Long Island University, Triangle Theatre, DeKalb and Flatbush Aves., Brooklyn (718-488-0151), at 1. Free.

Thursday, November 7

NEW YORK PHILHARMONIC, Robert Shaw conductor; soloists Sylvia McNair, Susan Graham, Karl Dent, Roger Roloff. With the Westminster Symphonic Choir, Joseph Flummerfelt director. Barber's *Prayers of Kierkegaard;* Mozart's Mass in C Minor. Avery Fisher Hall at 8. $10–$50. Note (Thur. only): Open rehearsal at 9:45 a.m. $5.

NEW JERSEY SYMPHONY, Hugh Wolff conductor; with violinist Cho-Liang Lin. N. Y. premiere of George Walker's *Poeme,* and Harbison's *Remembering Gatsby;* Ravel's *Tzigane;* Copland's Symphony No. 3. Carnegie Hall at 8. $12–$32.

JAPAN ACADEMY OF CHAMBER MUSIC (N. Y. debut)—With flutist Robert Stallman. John Corigliano's Sonata for Violin and Piano; Takehiko Gokita's *Silence in the Cloudy Sky* (world premiere); Michio Mamiya's *Six Japanese Folk Songs* for guitar (U. S. premiere); other twentieth-century works. Weill Recital Hall at 8. $15.

NEW YORK PHILOMUSICA CHAMBER ENSEMBLE, Robert Johnson conductor. Haydn's Trio in E-flat, HXV: 29; Hindemith's Quartet (1938); Brahms's Trio in C, Op. 87. Merkin Concert Hall at 8. $20.

MARILYN HORNE, mezzo-soprano. Miller Theatre, Columbia University, Broadway and 116th St. (781-2100), at 7:30. Wine and cheese reception at 6:30. $35.

THE CLANCY BROTHERS—With Robbie O'Connell and other guests, in a benefit performance. Symphony Space at 8. $25.

"RAGTIME TO BROADWAY"—With vocalist Judy Kaye, pianist Nurit Tilles, others. Artistic direction by Charles Strouse. Music of Kern, Berlin, Gershwin, Jelly Roll Morton. Town Hall at 8. $15.

JULIE WILSON—See 11/6.

MARIA TIPO, pianist. Chopin's ballades; twelve sonatas by Scarlatti. Metropolitan Museum of Art at 8. $15.

COSMOPOLITAN CHAMBER PLAYERS—Pianist Sandra Rivers, violinist Eric Grossman, cellist Daniel Gaisford. Works of Tania Leon, Bartok, Barber, Gershwin/Heifetz. Leon will be present at post-concert reception. New York Academy of Art, 419 Lafayette St. (873-7784), at 7:30. $10.

ARVELL SHAW AND THE LOUIS ARMSTRONG LEGACY and **DICK SUDHALTER AND THE BIXOLOGISTS**—Music of Louis Armstrong and Bix Beiderbecke. Pace Dow town Theater, 3 Spruce St., between Park Row a Gold St. (346-1715), at 8. $12.

EARL HOWARD, saxophonist. Solo pieces. Roulette, 2 W. Broadway, at White St. (219-8242), at 9. $7.

RACHEL VARGA, violinist. Works by Brahms, Dvora Bartok, Ravel. Auditorium of the Associated Blin 135 W. 23rd St. (768-1136), at 6:30. Free.

MOSCOW JEWISH MALE CHOIR, Vladimir Pliss direct Park East Synagogue, 163 E. 67th St. (737-6900), 7:30. Free.

ALEC KARIS, pianist. Stravinsky's *Petrushka;* music Sandor Jimnetz. St. Paul's Chapel, Broadway a Fulton St. (602-0747), at noon. $2.

DANIEL SUTTON, pianist. Lincoln Center Library at Free.

DICK WELLER, drummer. Yamaha Show Room, 142 W 57th St. (265-1111), at 12:30. Free.

THE SAINT THOMAS CHOIR, Gerre Hancock organis Saint Thomas Church, Fifth Ave. and 53rd St. (75 7013), at 5:30. Free.

BARGEMUSIC—Violinist Nai-Yuan Hu, pianist Christo pher O'Riley, cellist Ronald Thomas. Kreisler's rec tativo for solo violin; Paganini's Caprice Nos. 21, 2 Strauss's Sonata in F, Op. 6; Ravel's Trio in A Mino Fulton Ferry Landing, Brooklyn (718-624-4061), 7:30. $15.

Friday, November 8

THE NEW YORK POPS, Skitch Henderson conducto Music of Berlin and Bernstein. Carnegie Hall at 8 $12–$50.

DAVID SHIFRIN, clarinetist/**PAUL NEUBAUER,** violist with pianist Margo Garrett. Mozart's Trio in E-flat K. 498, "Kegelstatt"; Debussy's Rhapsody for Clarinet and Piano, No. 1; Bruch's Four Pieces for Clarinet, Viola, and Piano, Op. 83; Hindemith's Sonat No. 4, Op. 11. Weill Recital Hall at 8. $15.

NEW YORK PHILHARMONIC—See 11/7.

PAILLARD CHAMBER ORCHESTRA—With flutist Miche Debost. By Mozart: Symphony No. 29 in A, K. 201 Divertimento in F, K. 138; Concerti for flute in D an G. Metropolitan Museum of Art at 8. $15.

JUILLIARD CHAMBER ENSEMBLE—Haydn's String Quartet No. 2, Op. 20; Hindemith's Sonata for Oboe; Michael Finnissy's *Wild Flowers;* Shostakovich's Sonata in D Minor, Op. 40. Alice Tully Hall at 8. Free; tickets required.

JULIE WILSON—See 11/6.

AMERICAN MUSIC CONCERT—Faculty performance. Third Street Music School, 235 E. 11 St. (777-3240), at 7:30. Free.

TIM BRADY, guitarist; with ensemble. Roulette, 228 W. Broadway, at White St. (219-8242), at 9. $7.

TONY VERDEROSA, drummer. Yamaha Show Room, 142 W. 57th St. (265-1111), at 12:30. Free.

AGLAIA KORAS-BAIN, pianist. Lincoln Center Library at 3. Free.

DOUGLAS DRAKE, organist. Works by Bridge and Bach. St. Paul's Chapel, Columbia University, Broadway and 116th St. (854-1540), at noon. Free.

BROOKLYN PHILHARMONIC ORCHESTRA, Dennis Russell Davies conductor; with pianist Keith Jarrett. Jarrett's *Bridge of Light for Viola and Orchestra,* (N. Y. premiere); Terry Riley's *Mexico City Blues* (world premiere); works by Villa-Lobos and Stravinsky. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $12–$25.

Saturday, November 9

HEUS CHAMBER ORCHESTRA—With pianist Maria ipo. Mozart's Piano Concerto No. 9 in E-flat, K. 71; works by Respighi, Britten, Haydn. Carnegie all at 8. $10–$32.

YORK PHILHARMONIC—See 11/7. Pre-concert Mo-rt recital at 7; free for ticketholders.

NOS QUARTET—Works by Michael Daugherty, Weern, Terry Riley, Hannibal Peterson, H. M. Gorki. Alice Tully Hall at 8. $23.

IA TECCE, soprano; with pianist Martin Rich. Songs nd arias by Scarlatti, Handel, Schumann, Chabrier, akhmaninov, Gershwin, Berlin, Porter, others. hampagne reception following performance. Weill ecital Hall at 8:30. $30, $50.

FTHERIA KOTZIA, guitarist (N. Y. debut). Works by mitri Fampas, Dodgson, Maximo Pujol, Tippett, lbeniz, Kiriakos Giorginakis. Merkin Concert Hall t 8. $15.

IE WILSON—See 11/6. Today at 5 and 8.

YORK CHAMBER SYMPHONY, Gerard Schwarz conluctor; with pianist Shura Cherkassky. Schubert/Weern's *Five German Dances;* Aaron Kernis's *Symphony n Waves* (premiere of completed version); Beethoen's Piano Concerto No. 5 in E-flat, Op. 73, "Emeror." 92nd Street Y at 8. $25, $30.

YO STRING QUARTET—Violinists Peter Oundjian and ikuei Ikeda, violist Kazuhide Isomura, cellist Sadao Harada. Schubert's Quartet in D, D. 112; Beethoven's Quartet No. 3 in F, Op. 59, "Razumovsky." Metroolitan Museum of Art at 7. $25.

EGG SMITH SINGERS—Works by Billings, Stravinsky, William Duckworth, others. St. Peter's Church, Lexington Ave. and 54th St. (874-2990), at 8. $15.

E FUREYS & DAVEY ARTHUR—Irish folk music. Town Hall at 8. $16.50, $18.50.

CHARD SHULMAN, pianist. Inspirational music. Steinway Hall, 109 W. 57th St. (246-1100), at 6:30. Free; by reservation only.

IUSIC AT THE INSTITUTE"—Chamber music by Mozart, Lyatoshynsky, Schulhoff, Dvorak. Ukranian Institute, 2 E. 79th St. (772-2884), at 8. $20.

LECTIX!—"Melodic music in the tradition of Debussy, Gershwin, Ellington." CAMI Hall, 165 W. 57th St. (718-729-7785), at 8. $6, $8.

IOSTAKOVICH QUARTET—Works by Borodin, Shostakovich, Schumann. Washington Irving High School, Irving Place and 16th St. (586-4680), at 8. $3.50.

RCHESTRA OF THE SKY—Electric/acoustic ensemble. New York Open Center, 83 Spring St., near Broadway (219-2527), at 8. $10.

OB OF ANGELS—Featuring Layne Redmond. Women's ceremonial drumming and ritual celebration. La Galleria, 6 E. 1st St. (879-9854), at 8. Donation.

ENRY GWIAZDA—Guitar and sampler performance. Roulette, 228 W. Broadway, at White St. (219-8242), at 9. $7.

LIZABETH LAUER, pianist. Lincoln Center Library at 2:30. Free.

NDREW BOLOTOWSKY, flutist. Theodore Roosevelt Birthplace, 28 E. 20th St. (866-2086), at 2. Free.

ARRY BELAFONTE—With calypso band. Whitman Hall, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 8. Sold out.

ROOKLYN PHILHARMONIC ORCHESTRA—See 11/8.

ERNARD JOHNSON, saxophonist. Contemporary gospel music. Church of St. Ann, 157 Montague St., Brooklyn Heights (718-858-2424), at 8. $13, $15.

IADJA SALERNO-SONNENBERG, violinist/**CECILE LICAD,** pianist. Works by Brahms, Mozart, Beethoven. Lehman Center, CUNY, Bedford Park Blvd. W. and Goulden Ave., Bronx (960-8833), at 8. $20–$25.

Sunday, November 10

THE RICHARD TUCKER MUSIC FOUNDATION—Gala performance of American song, opera, and musical theater. With Kathleen Battle, Renee Fleming, Marilyn Horne, Sherrill Milnes, Samuel Ramey, Robert Merrill, others; James Conlon, artistic director and conductor. Avery Fisher Hall at 6. $100–$250.

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MUSIC & DANCE

McGILL SINFONIETTA AND CHAMBER SINGERS, Timothy Vernon conductor. By Mozart: Missa brevis, K. 49; Symphony in G, K. 45a, "Lambach"; Church Sonata in D, K. 69; Motet, K. 143; Litaniae Lauretanae, K. 195. Alice Tully Hall at 8. $10–$15.

NEW YORK GILBERT & SULLIVAN PLAYERS—Concert version of *Princess Ida,* with John Rubenstein as King Gama. Symphony Space at 3. $20–$35.

MARIA JOAO PIRES, pianist/**AUGUSTIN DUMAY,** violinist. Works by Brahms, Mozart, Debussy, Ravel. Alice Tully Hall at 3. $20.

NEW YORK CHAMBER SYMPHONY—See 11/9. Today at 3.

GOLIARD CONCERTS, Patricia Handy conductor. Beethoven's Trio in G, Op. 121a; Schwantner's *Sparrows;* Debussy's Sonata for Flute, Viola, and Harp; Henze's *Moralities.* Merkin Concert Hall at 7:30. $12.

AN DIE MUSIK—Violinist Andrew Dawes, violist Richard Brice, cellist Daniel Rothmuller, oboist Gerard Reuter, pianist Constance Emmerich. Works by Sapieyevski, Beethoven, Haydn, Mozart. Merkin Concert Hall at 4. $13.

ASCENSION MUSIC CHORUS, Dennis Keene conductor. Mozart's Litaniae Laurentanae in D, K. 195; Haydn's "Lord Nelson" Mass. Church of the Ascension, Fifth Ave. and 10th St. (254-8553), at 8. $15.

CANTERBURY CHORAL SOCIETY, Charles Dodsley Walker conductor. Haydn's *Mass in Time of War;* works by Mozart. Church of the Heavenly Rest, Fifth Ave. and 90th St. (289-3402), at 4. $12.

JULIE WILSON—See 11/6. Today at 3.

FIRST AVENUE—Multi-instrumental ensemble. Roulette, 228 W. Broadway, at White St. (219-8242), at 9. $7.

GREENWICH VILLAGE ORCHESTRA, Robert Grehan conductor. Works by Mozart. Washington Irving High School, Irving Pl. and 16th St. (969-0197), at 3. $8.

COMPOSERS' CIRCLE—With the Holzblaser ensemble, Dana Perna conductor; new music by Blake Rowe, Chandler Carter, Philip Benson. Saint Peter's Church, 346 W. 20th St. (691-6263), at 4. $6.

JAZZ MINISTRY—With vocalist Jean Graff, pianist John Halsey. Jazz vespers. Saint Peter's Church, Lexington Avenue and 54th St. (935-2200), at 5. Free.

THE SAINT THOMAS CHOIR, Gerre Hancock organist. Saint Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 4. Free.

DAVID SALOVITZ—Songs of Sondheim. Green Auditorium, Hexter Building, 40 W. 68th St. (724-3200), at 3:30. $2.

HOLY TRINITY CHOIR, Frederick Grimes conductor. Bach vespers. Holy Trinity Church, Central Park West and 65th St. (877-6815), at 5. Free.

JOSEPH DAVIS, carillonneur. Riverside Church, RSD and 122nd St. (222-5900), at 3. Free.

BARGEMUSIC—See 11/7. Today at 4. $18.

COLE PORTER BIRTHDAY PARTY, Joe Harnell director. Vocalists Deborah Tranelli, Steven Davis, Phillip A. Chaffin, Janna Brown. Whitman Hall, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 1. $17.

BROOKLYN PHILHARMONIC ORCHESTRA—See 11/8. Today at 3.

Monday, November 11

MISHA AMORY, violist; with pianist Thomas Sauer. Works by Bach, Hall Overton, Schumann, Britten, Hindemith. Alice Tully Hall at 8. $10.

PETRI ALANKO, flutist; with pianist Brian Zeger. Works by Bartok, Enesco. Merkin Concert Hall at 8. $15.

JULIE WILSON—See 11/6.

MANHATTAN SCHOOL OF MUSIC SYMPHONY, Lawrence Leighton Smith conductor. Schuman's *American Festival Overture;* Dvorak's Symphony No. 6. MSM, Broadway and 122nd St. (749-2802), at 8. Free.

CALIFORNIA EAR UNIT—Contemporary music. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

Tuesday, November 12

ELLADA CHAKOYAN, soprano; with violist Mela Tenenbaum and pianist Alexander Mekinulov. Works by Vinci, Stradella, Pasquini, Pergolesi, Scarlatti. Merkin Concert Hall at 8:30. $18, $25.

NEW YORK PHILHARMONIC—See 11/7. Tonight at 7:30.

MIKHAIL YANOVITSKY, pianist (N. Y. debut). Bach's *Goldberg Variations,* BMV 988; Beethoven's Sonata No. 15 in D, Op. 28, "Pastoral"; Ravel's "Ondine" from *Gaspard de la nuit;* Skryabin's Sonata No. 5, Op. 53. 92nd Street Y at 8. $7, $11.

AHMAD JAMAL, pianist; with bassist James Cammack and drummer David Bowler. Miller Theatre, Columbia University, Broadway and 116th St. (854-7799), at 8. $16.

PEGGY SEEGER, folksinger. Trinity School Auditorium, Columbus Ave. and 91st St. (601-2671), at 8. $12.

AMERICAN ACADEMY IN ROME—Concert to meet Academy composers. Works performed by Juilliard students and soprano Barbara Ann Martin. Paul Recital Hall, Broadway and 65th St. (517-4200), at 8. $10.

JUILLIARD CHAMBER ENSEMBLE—Poulenc's Sonata for clarinet and piano; Jacques Casterade's *Sonatine;* Bach's Sonata No. 2 for Flute and Piano; Brahms's Clarinet Quintet in B Minor, Op. 115. Alice Tully Hall at 8. Free; tickets required.

IRENA BRYNNER, mezzo-soprano; with pianist Raymond Beegle. Works by Tchaikovsky, Grechaninov, others; Russian gypsy songs. Christ and St. Stephen Church, 120 W. 69th St. (787-2755), at 8. $10.

JOHN O'CONOR, pianist. Works by John Field, Schubert, Beethoven. Frick Collection, Fifth Ave. and 70th St. (288-0700), at 5:45. Free.

VIRGINIA LUQUE—Spanish guitar music. Metropolitan Museum of Art at 6. Free with museum admission.

FRIENDS & ENEMIES OF NEW MUSIC—World premiere of works by several artists. Greenwich House Auditorium, 27 Barrow St. (874-4814), at 8. $7.

NORTH/SOUTH CONSONANCE—Contemporary music ensemble. New School Auditorium, 66 W. 12th St. (757-8051), at 8. $4.

CAROLYN CLARK, hornist/**MITCHELL VINES,** pianist. Works by Bozza, Heiden, Wilder. St. Bartholomew's Church, 109 E. 50th St. (751-1616), at 6. $5.

THE SAINT THOMAS CHOIR, Gerre Hancock organist. Saint Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 5:30. Free.

BROOKLYN HEIGHTS ORCHESTRA, Arturo Delmoni conductor. Works by Beethoven, Haydn, Dvorak. Church of Saint Ann, Clinton and Montague Sts., Brooklyn Heights (718-875-7520), at 8. $5.

JON FADDIS, trumpeter. Triangle Theater, Long Island University, Brooklyn Campus, Flatbush and DeKalb Aves. (488-1051), at 4. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.–Thur. $19–$125; Fri., Sat. $20–$125. 11/4 at 8: Verdi's *Aida,* Saccani conducting; Millo, Zajick, Bartolini, Barseg Tumanyan (debut), Noble, Cook. 11/5 at 8: Mozart's *Die Zauberflote,* Rudel conducting; Hong, Sharon Christman (debut), Hadley, Hagegard, Schulte, Sotin. 11/6 at 8: Donizetti's *L'Elisir d'Amore,* Panni conducting; Battle, Pavarotti, Pons, Dara, Grant Murphy. 11/7 at 8: The first performance of Mozart's *Cosi Fan Tutte;* staged by Renato Capecchi, sets designed by Hayden Griffin, costumes designed by Deirdre Clancy, lighting designed by Gil Wechsler; Hager conducting; Vaness, Ziegler, Upshaw, Lopardo, Lucio Gallo (debut), Capecchi. 11/8 at 8: *Aida;* same as 11/4. 11/9 at 1:30: *Die Zauberflote;* same as 11/5 except Welting for Christman. 11/9 at 8: *L'Elisir d'Amore;* same as 11/6 except Korliss Uecker (debut) for Grant Murphy. 11/11 at 8: *Cosi Fan Tutte;* same as 11/7. 11/12 at 8: *Aida;* same as 11/4.

New York City Opera

NEW YORK STATE THEATER—Through 11/17. Tickets: $8–$52. Supertitles for all operas not in English. No performance 11/3–6. 11/7 at 8: The first performance, in English, of Lerner and Loewe's *Brigadoon;* Gerald Freedman director, sets and costumes designed by Desmond Heeley, lighting designed by Duane Schuler, choreography re-created by James Jamieson; Gemignani conducting; cast A: McBride, Castle, Leslie Wolfe, Roberts, Eisler, Scott Fowler (debut), Ron Randell (debut). 11/8 at 8: *Brigadoon,* Gemignani conducting; cast B: Walsh, Louisa Flaningam (deb George Dvorsky (debut), Roberts, Tate, Fow Randell. 11/9 at 2: *Brigadoon;* cast A. 11/9 at 8: *Bı doon;* cast B. 11/10 at 2: *Brigadoon;* cast A. 11/12 *Brigadoon;* cast B.

Amato Opera

AMATO OPERA HOUSE—Through 11/24: *Carmen,* by zet. Anthony Amato, artistic director. 319 Bow (228-8200). 11/9 at 7:30; 11/10 at 2:30; 11/15–1 7:30; 11/23 at 7:30; 11/24 at 2:30. $15.

DANCE

Ballet Hispanico

JOYCE THEATER—Through 11/10. Tickets: $25. twenty-first season of artistic director Tina Ramir group includes repertory pieces and the world p miere of *Ola Chica,* by William Whitener, set to mu of Pacquito D'Rivera and Antonio Laura. 11/5–1 at 8: *Inez De Castro; Cada Noche…Tango; Batuc Fantastica.* 11/7–11/8 at 8: *Stages; Cafe America; L mada; Ola Chica; Tres Cantos.* 11/9–11/10 at 2: *Gr Portrait of a Lady; Llamada; Ola Chica; Batucada Fa tastica.* 11/9 at 8, 11/10 at 7:30: *Stages; Cafe Ameri Llamada; Ola Chica; Tres Cantos.*

Toronto Dance Theatre

JOYCE THEATER—11/12–11/17. Tickets: $20. N. Y. p miere of: James Kudelka's *Fifteen Heterosexual Due* Patricia Beatty's *First Music;* Christopher House's *T Court of Lions;* David Earl's *Dreamsend: A Melodra in 12 Parts.* 11/12–11/15 at 8; 11/16 at 2 and 8; 11/17 2 and 7:30.

Other

ANCIENT OF DAYS DANCE THEATER—Premiere of *He of Mine,* choreographed by Yienan Song. Theatre Riverside Church, RSD and 120th St. (677-6664 11/7–11/10 at 8. $15.

BEVERLY BLOSSOM—Old and new repertory pieces her new trio company. Hunter College Studio Th ater, Lexington Ave. between 68th and 69th Sts. (71 266-1286). 11/8–11/9 at 8. $15.

BILL T. JONES and **RHODESSA JONES**—With musicia Idris Ackamoor. N. Y. premiere of *Perfect Courag* Aaron Davis Hall, City College of N. Y., Conve Ave. and 135th St. (650-7100). 11/8 at 7:30; 11/9 at 11/10 at 2; 11/15–11/16 at 8; 11/17 at 2. $12.

DAVID ALAN HARRIS and **SARA POGOSTIN**—Premiere works by both performers. Danspace Project, S Mark's Church, Second Ave. and 10th St. (529-2318) 11/10 at 3. $7.

DONALD BYRD/THE GROUP—Premiere of Byrd's sati *The Minstrel Show.* Bessie Schonberg Theater, 219 W 19th St. (924-0077). 11/6–11/9 at 8, 11/10 at 3. $12.

EIKO & KOMA—*Land,* a two-part work with a score b Taos Pueblo musicians. Brooklyn Academy of Musi Lepercq Space, 30 Lafayette Ave., (718-636-4129) 11/5 at 7; 11/6–11/9 at 8; 11/10 at 3. $18.

JUDITH REN-LAY—"Undercurrent Events"; with projections by Dona Ann McAdams. Performance Spac 122, First Ave. and 9th St. (477-5288). 11/7–11/10, 11/14–11/17 at 8. $10.

JUILLIARD DANCE ENSEMBLE—All-Mozart program including world premiere of works by Diane Coburn Bruning and Lynne Wimmer; also, works by Garth Fagan, Lisa Nowak, Joan Woodbury. Juilliard Theater, 155 W. 65th St. (769-7406). 11/8–11/9, 11/11 at 8; 11/10 at 3. $10.

LISA MARIELLE BLEYER and **SAM KEANY**—Premiere of *a point in time as determined by certain events and circumstances.* The Cunningham Studio, 55 Bethune St. (969-8587). 11/8 at 9, 11/9–11/10 at 8:30. $8.

MARTA RENZI and **AMY PIVAR**—Danspace Project, St. Mark's Church, Second Ave. and 10th St. (674-8112). 11/8–11/10 at 8:30. $10.

PAT CANNON—With her Foot & Fiddle Dance Company. McGinn/Cazale Theater, Broadway and 76th St. (877-3399). 11/8–11/9 at 8. $12.

RITHA DEVI—The dancer performs *Ya Devi Sarvabhuteshu (The Goddess in Every Being).* The Open Eye, 270 W. 89th St. (988-7697). 11/9 and 11/16 at 7. $7.

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ease check hours and prices in advance. Rising food d labor costs often force restaurateurs to alter prices short notice. Also note that some deluxe restaurants ith à la carte menus levy a cover (bread and butter) arge. Many restaurants can accommodate parties in ivate rooms or in sections of the main dining room— k managers for information.

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LISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers, and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

MICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sauted with fennel white wine sauce. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties 20–100. **(M)** **AE, DC, MC, V.**

NGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

OULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

APSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

DUANE PARK CAFE—157 Duane St., bet. Hudson St. and W. Broadway. (732-5555) Casual. American. Spcls: homemade pasta, crispy skate with ponzu, Cajun rib-eye steak, roast rack of lamb with couscous. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassee, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. Light lunch menu daily 3–6. D daily 6–midnight. Bar till 2 a.m. **(M)** **AE, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled tuna or mahi mahi, baby-back lamb chops, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D daily 5–11:30. Private parties for 100. **(M) Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SEQUOIA—Pier 17, 111 John St. (732-9090). Casual. American. Spcls: grilled Jamaican jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 4 a.m. Private parties for 50–200. Dancing Fri.–Sat. after 11. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, V.**

CAFE MELVILLE—110 Barrow St., at Washington St. (924-0110). Casual. International. Spcls: chou farci, pan-fried brook trout with garlic and chive sauce, seared salmon with crispy fried ginger and scallion sauce. Res. sug. L Tue.–Sun. noon–3. Afternoon tea Tue.–Sun. 3–5:30. D Tue.–Sun. 5:30–1 a.m. Closed Mon. **(M)** **AE, MC, V.**

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RESTAURANTS

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

L'AUBERGE DU MIDI—310 W. 4th St., bet. Bank and W. 12th Sts. (242-4705). Casual. French-Provencal. Spcls: ravioli de St. Jacques, snapper au beurre gingandre, persillade de carre au thym frais d'agneau. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11:30. Wine bar nightly till 2 a.m. Private parties for 10–40. **(M)** **AE, CB, DC, MC, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 different kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

SUNG HAI—396 West St., at W. 10th St. (924-3196). Casual. Chinese. Spcls: crispy whole sea bass with spicy Hunan sauce, ginger chicken, pork loin Peking style. L and D Mon.–Thu. 11:30 a.m.–11, Fri. 11:30 a.m.–midnight, Sat. noon–midnight, Sun. noon–11. Private party room for 45. **AE, CB, DC, MC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, pollo tri folato, poached salmon with cucumber dill sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Private parties for 25–200. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sor tino, cold seafood salad. Res. sug. L Mon.– noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sa 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC,**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (2900). Casual. American. Spcls: fried calamari v variety of sauces, chicken or beef fajitas. Res. su and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Sun. noon–4. **(M)** **AE, CB, DC, MC,**

FINO—4 E. 36th St. (689-8040). Casual. Northern ian. Spcls: pappardelle boscaiola, veal paillard ba mico, tiramisu. Res. nec. L and D Mon.– noon–11. Private parties for 70. Closed Sun. **(M)**

HAROLD'S—150 E. 34th St. in the Dumont Pl (684-7761). Casual. American. Spcls: grilled t with spinach and warm Dijon cream, mustard-m nated chicken grilled with vegetables, smoked chi en and grilled shrimp with farfalle pasta. Res. sug Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mo Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6– **(M)** **AE, CB, DC, MC,**

HART'S—122 E. 27th St. (889-9511). Casual. Conte porary American. Spcls: Maryland crabcake w mustard and tomato coulis, shrimp and monkf with garlic and tomato sauce, double lamb chop p sillade with potato pancakes. Res. sug. L Mon.–F noon–4. Br Sun. 11:30–4. D Mon.–Sat. 4:30–10: Private parties for 75. **(M)** **AE, DC, MC,**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casu French Provençal. Spcls: house smoked salmon wi mustard greens, bouillabaisse, cassoulet, grilled lan chops with rosemary potatoes, tarte au fromage chevre. Res. sug. L Mon.–Fri. noon–2:30. Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC,**

LES HALLES—411 Park Ave. South, bet. 28th–29 Sts. (679-4111). Casual. French bistro. Spcls: ste frites, cassoulet, steak tartar. Res. nec. L dai noon–3. Light menu daily 3–6. D daily 6–midnigh **(M)** **AE, CB, DC, MC,**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casua Spanish/seafood. Spcls: paella Valencia, zarzuel chicken villaroy. Res. sug. Open for L and D Mon. Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitari Thu.–Sat. from 6. **(M)** **AE, DC, MC,**

MESA GRILL—102 Fifth Ave., bet. 15th–16th St (807-7400). Casual. Southwestern. Spcls: blue-cor salmon cake, shrimp and roasted corn tomale, re snapper roasted in banana leaves, smoked and grille pork loin with apricot serrano chili sauce. Res. nec. Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun 5:30–9:30. **(M)** **AE, DC, MC, V**

MUMBLES—603 Second Ave., at 33rd St. (889-0750) Casual. Regional American. Spcls: Cajun blacken bluefish, fried calamari, 8-oz. hamburger, pasta. N res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

URNIA—70 Park Ave., at 38th St. (983-3333).)ress opt. European-American. Spcls: seared yellowin tuna with yellow tomato coulis, sauteed medal-.ons of veal with ratatouille and Roquefort sauce, eared sea scallops with sundried tomatoes and leeks. es. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–un. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–at. 6–10. Private party rooms for 15–200. Closed un. **(E)** **AE, CB, DC, MC, V.**

A'S—249 Park Ave. South, at 20th St. (477-1761). asual. Chinese. Spcls: lemon chicken, temple duck, eneral Tso's prawns. Res. sug. L Mon.–Sat. oon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 2:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

ION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild nushrooms with roast shallot-hazelnut vinaigrette; scargots simmered with baby white beans, frisee, proscuitto, and "parsley pesto"; grilled marinated hicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellow fin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

ITER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

LLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

ASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

IDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMPLONA—4 W. 22nd St. (989-1022). Casual. Spanish-continental. Spcls: tapas, shrimp in garlic sauce, filet of sole Marbella, paella Valenciana. Res. sug. L Tue.–Fri. noon–3. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Strolling guitarist. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

ASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE.**

VORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Italian. Spcls: yellow fin tuna with balsamic vinegar, black pepper fettuccine with grilled shrimp, pan-roasted sea-scallops with roast garlic vegetables. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M–E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

8½ RESTAURANT—208 E. 52nd St. (759-7373). Casual. Southern Italian. Spcls: antipasto salad, pasta aurora with sundried tomatoes, breast of chicken Positano, (all dishes served family style). L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–10. Private parties for 25. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart, and truffle on a bed of lettuce; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat. 6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L

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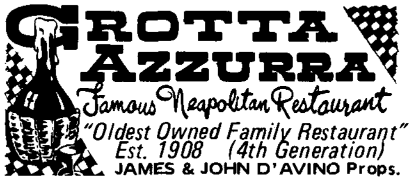
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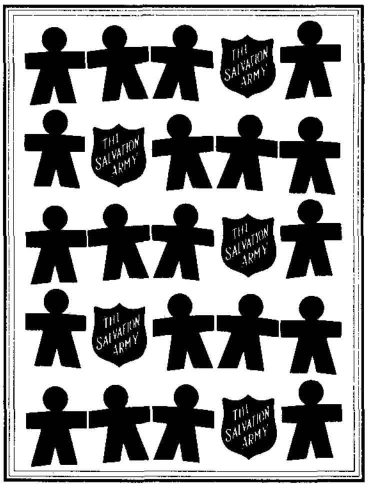
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Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30, Fri.–Sat. to 11. **(M–E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcls: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L and D Mon.–Sat. noon–11. Pre-theater D 5–6:30. Private parties for 55–75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OSADA—6 E. 48th St. (319-5678). Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:45. D daily 5–10. **(I)** **AE, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.–Fri. noon–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar,"vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M–E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Baltimore crabcakes, pan-seared rib-eye steak, roasted cod with herb lemon butter. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC,**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (2 8133). Casual. Thai-continental. Spcls: baked seal in banana leaf, roasted duck Thai curry, shrimp Ba kok, Pad Thai, filet mignon. Res. sug. L Wed. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC,**

DECO 30—1568 Broadway at 47th St., in the Emb sy Suites Hotel, 5th floor (719-1600). Casu American. Spcls: deco dence salad, grilled Norweg salmon, seared peppered tuna, paillard of chick Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-thea D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC,**

DORSET—30 W. 54th St. (247-7300). **Dorset Roo** Dress opt. French/American. Spcls: rack of lan poached salmon with hollandaise sauce, Dover s meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Su 11:30–3. **(M)** **Bar Cafe:** Casual. French/American and D daily noon–11. **(M)** **AE, CB, DC, MC,**

FRENCH SHACK—65 W. 55th St. (246-5126). Casu French. Spcls: contre filet, duck Normande, côte veau aux chanterelles. Res. sug. L daily noon–3. Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Co plete L and D. **(M)** **AE, CB, DC, MC,**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (24 5336). Dress opt. American. Spcls: hickory-broil sirloin, seafood. Res. sug. Open noon–midnight d ly. **(M)** **AE, CB, DC, MC,**

GRILL 53—111 W. 53rd St. (265-1600). Dress op American. Spcls: prime steak, chops, fresh seafoo Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Priva parties for 100. **(M)** **AE, CB, DC, MC,**

HALCYON—151 W. 54th St., in the Rihga Royal H tel. (468-8888). Casual. American. Spcls: home-cur and smoked Norwegian salmon, tournedos of be with smoked tomato and roasted corn, pan seared re snapper with glazed leeks and red wine vinegar. Re sug. B daily 6:30 a.m.–11:30 a.m. L daily 11: a.m.–3. D daily 5:30–11. Late supper and pastries till a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casua French bistro. Spcls: French hamburger, omelette fresh fish, chocolate fondue. Open daily 11:30 a.m. midnight. **(I)** **AE**

LA CITE—120 W. 51st St. (956-7100/7262). Casual French. Spcls: fillet of sole in potato crust, grilled vea chop with white bean and tomato basil salad, slo cooked crispy duck with artichoke puree. Res. sug. Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat. Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of vea with leek sauce, lobster in a pastry shell. Res. nec. Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

IVAGE—340 W. 46th St. (765-7374). Casual. ench. Spcls: duck a l'orange, salmon dijonnaise. s. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PYRENEES—251 W. 51st St. (246-0044; 246-0373). ress opt. French. Spcl: coquilles St. Jacques. Res. g. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, in. 4–10. Spec. pre-theater D 5–9. Reduced rate rking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

IMA LEONE'S—261 W. 44th St. (586-5151). Dress ot. Italian. Spcls: Mamma's lasagne di carnevale, pet- di pollo alla parmigiana, vitello da vinci, tiramisu. es. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. -11:30, Sun. 2–10. **(M)** **AE, CB, DC, MC, V.**

RIOTT MARQUIS—1535 Broadway, at 45th St. '04-8900). **J.W.'s Steak House:** Casual. American. es. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–un. 8–10. Closed Mon. **(M) The View:** Formal. In-rnational. Res. sug. Buffet L Wed. and Sat. 11 m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **E)** **AE, CB, DC, MC, V.**

IRICE—119 W. 56th St., in the Parker Meridien 245-7788). Dress opt. French-American. Spcls: gold-n skate wing with sweet cabbage and grilled sausage, rilled scallops on asparagus kebabs, honey glazed oin of pork with vegetables. Res. sug. L Mon.–Fri. oon–2:30. D daily 5:30–10:30. Pre-theater D :30–6:30. **(M)** **AE, CB, DC, MC, V.**

HAEL'S—24 W. 55th St. (767-0555). Casual. Mod-rn American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged rime steak frites. Res. sug. L Mon.–Fri. noon–2. Br at.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-heater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

OLE BRASSERIE DE PARIS—870 Seventh Ave., at 6th St. (765-5108). Casual. French. Spcls: couscous oyale, cassoulet chez Nicole, Dover sole. Res. sug. B laily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, V.**

LIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

ERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

INBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Br Sun. 11:30 a.m.–2:30. Dancing. Private parties. Closed Sun.–Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

AM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp, and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also **256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: black bean cakes with dandelion greens and cajun crawfish, warm lobster tostada salad with chili avocado sauce, seared loin of venison with white bean-broccoli rabe succotash and pistachio pesto. L Tue.–Sat. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to 11:30. **(M–E)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Continental-American. Spcls: roasted loin of tuna with herb potato cakes and rhubarb marmalade; marinated baby pheasant grilled over cherrywood with braised cabbage, pancetta and foie gras butter; tian of veal with bok choy, shiitake mushrooms and plum-wine jus. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D daily 6–10:30. Prix fixe L and D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: steak frites, tripe, grenouilles provencale, rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans, and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I–M)** **AE, DC.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M–E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M–E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CA'NOVA—696 Madison Ave., bet 62nd–63rd Sts. (838-3725) Casual. Mediterranean. Spcls: smoked duck carpaccio with porcini vinaigrette; terrine of grilled eggplant, red snapper and chevre; risotto of squab, saffron and peas. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sun. 5:30–11. **(M–E)** **AE, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. New American. Spcls: lobster and sweetwater prawns with truffle salad, muscovy duck with wild rice, Atlantic salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–30. Pianist. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., Bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: grilled tuna with three pepper sauces, warm salad of goat cheese and avocado, magret of duck with brandied berries. Res. sug. L and D daily noon–11. Pianist. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins, and peppers. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

ROXY'S—2120 Broadway, at 74th St. (799-1160). Casual. American-continental. Spcls: penne with scallops, grilled salmon with roasted pepper sauce, steak au poivre. Res. sug. L Mon.–Sat. 11:30 a.m.–4. Br Sun. 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: sauteed jumbo Gulf shrimp with lemon, sesame and snow peas over rice, baked tri-colored cheese tellini marinara, grilled fresh salmon steak, veal sc pine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.– D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. sidewalk café. **(M)** **AE, CB, DC, MC**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th (996-0660). Casual. Soul Food. Spcls: barbecue sp ribs; southern fried chicken with collard greens, and rice; beef short ribs. Res. sug. B Mon.–Fri. a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7 Mon.–Sat. 3–10:30. **(I)** **No credit ca**

TAVERN ON THE GREEN—Central Park at 67th St. (3200). Casual. American. Spcls: grilled filet mig with potato gratin, sauteed Louisiana shrimp wild rice, classic Ceasar salad. Res. sug. L Mon.– noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.– 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private ties for 15–1500. **(E)** **AE, CB, DC, MC,**

THE TERRACE—400 W. 119th St. (666-9490). Forn Classical French. Spcls: poached oysters in cha pagne with duxelles of mushrooms, medaillons veal with morels and sweet onion mousse, strawbe dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tu Sat. 6–10. Banquet facilities for 150. Harpist Tu Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC,**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-8 5257). Casual. American. Spcls: steaks, deli sa wiches, cheesecake. B daily 6:30 a.m.–11 a.m. L da 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, D**

MONTE'S VENETIAN ROOM—451 Carroll St., b Third Ave. and Nevins St. (718-624-8984). Dr opt. Italian. Spcls: baked jumbo shrimp alla Mon chicken scarpariello, frutti di mare fresca, homema Italian cheesecake. Res. sug. Open Sun.–Thu. a.m.–11, Fri.–Sat. to midnight. Free valet parking premises. **(M)** **AE, CB, DC, MC,**

THE RIVER CAFE—1 Water St. (718-522-5200). Jack required. American. Spcls: sauteed foie gras wi pumpkin seeds and pear, rack of lamb in a chestn meal crust, Valrhona Brooklyn Bridge with assort ice creams and sorbets. Res. nec. L Mon.–F noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC,**

TRATTORIA FOFFE—155 Montague St. (718-625-2558 Casual. Italian. Spcls: fruitta di mare, pollo alla sca pariello, broiled salmon with a puree of arugola a tomato. Res. sug. L Mon.–Fri. noon–2:30. D Mon Fri. 5–11, Sat. 5:30–11, Sun. 4–9. **(M)** **AE, CB, DC, MC,**

QUEENS

LE TRIOMPHE—21-50 44th Drive, Long Island Cit (718-706-0033). Casual. Classic French-provencal Spcls: le jarret de veau, rouget au basilic, supreme d volaille Marrakech. Res. sug. L Mon.–Fri. noon–3. Mon.–Sat. 5–11, Sun. 3–9. Private parties for 40. Pia nist Fri.–Sat from 8–10. **(M–E)** **AE, CB, DC, MC, V**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave. Jackson Heights (718-899-2555). Casual. Italian Spcls: veal rollatini, spaghetti carbonara, chicken Val dostana. Res. sug. Open Mon.–Thu. noon–10:30 Fri. to 11, Sat. 4–11. Complete D. Closed Sun **(I).** **AE, DC, V**

VILLA SECONDO—184-22 Horace Harding Expy. Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

TIVALS, FAIRS, CIRCUSES—The Seventh Annual rafts Park Avenue is 11/8–10 at the Park Avenue rmory, at Park Ave. and 66th St. Hours: 11/8, 3–9; 1/9, 11 a.m.–6, and 11/10, noon–5. $5, $6 (914-679-278). . . .The 92nd Street Y's **Annual Holiday Arts and Crafts Sale** is set for 11/10 from 11 a.m. to 30. At 1395 Lexington Ave. in Warburg Lounge. A ortion of the proceeds benefit the Y's Lau Scholarhip Fund. (996-1100). . . .**The American Stamp Dealers Association** presents the **National Postage tamp Show** on 11/7–10 at Madison Sq. Garden. On 11/7, noon–7; 11/8, 10 a.m.–7; 11/9, 10 a.m.–6; nd 11/10, 10. a.m.–4:30. Free (516-759-000). . . .**Poster Auctions International** holds an uction in the ballroom of the Diocese of the Armenian Church, 630 Second Ave. at 34th St. Viewing is on 11/8–9, 9 a.m.–9, and the auction is 11/10 at 11 m. Free viewing; $40 auction (787-4000). . . .**The Moscow Circus–Cirk Valentin** runs through 12/1 t the Gershwin Theatre, 50th St. and Broadway-Times: Tue.–Fri. at 8; Wed. at 2; Sat. at noon, 4, and ; Sun. at 1 and 5.; and a special holiday performance 1/29 at 2. $25, $30, $35 (307-4100). . . .**The Big Apple Circus,** see "Children," pg. 158.

NEFITS—St. Matthew's and St. Timothy's Neighborhood Center presents an **Annual Auction** on 1/8 at Parish Hall, 26 W. 84th St. between Central Park W. and Columbus Ave. Viewing is at 6; bidding begins at 7:15. Free (799-5484). . . .**The Film Society of Lincoln Center** celebrates the forthcoming opening of the Walter Reade Theater with the premiere of Universal Pictures' **Cape Fear,** directed by Martin Scorcese with Robert DeNiro, Nick Nolte, and Jessica Lange. Ziegfeld Theater, 54th St. and Sixth Ave. On 11/6 at 7. $250–$2,500; reserve (875-5625).

RFORMANCES—*Tonight With Jonathan Ross,* one of Britain's most popular talk shows, continues with live shows on 11/4, 6, and 8, 1:30–2. At the Ed Sullivan Theater, 1697 Broadway at 53rd St. Guests slated to appear include Meg Ryan and Kathleen Turner on 11/4, Eddie Brill and Lily Tomlin on 11/6, and Tone Loc on 11/8. Free; reserve (764-0571). . . .Frank Zappa hosts **Zappa's Universe: A Celebration** on 11/7–10 at the Ritz, 254 W. 54th St., at 8. This music/theater event features guest appearances by Dweezil, Ahmet, and Moon Zappa. $27.50–$32.50 (541-8900). . . .**The Kitchen,** 512 W. 19th St. between Tenth and Eleventh Aves., presents Robbie McCauley's **Sally's Rape: The Whole Story,** a new performance piece showcasing a portrait of survival within a plantation culture. On 11/7–10 and 11/13–16 at 8:30. $12, $15; reserve (255-5793). . . .**The Theater for the New City,** 155 First Ave., offers fresh air in a play about life on a poisoned planet with **Weather Report.** Harrington. On 11/9–10 at 3 and 11/11 at 8. $5; reserve (254-1109). . . .The performance series **New Faces/New Voices/New Visions** kicks off with the premiere of **Perfect Courage,** a collaborative work, using a tapestry of stories, songs, and dances to explore "body maps," the scars both visible and invisible that lead to personal growth and survival. On 11/8 at 7:30, 11/9 at 8, 11/10 at 2, 11/15–16 at 8, and 11/17 at 2. At City College's Aaron Davis Hall, at Convent Ave. and W. 135th St. $12; reserve (650-7100).

ECTURES AND READINGS—Don't miss a night of poetry with **Lou Reed** on 11/7 at the Writer's Voice, 2 W. 64th St., at 8. Features selections from his forthcoming book, *Between Thought and Expression: Selected Lyrics of Lou Reed*. $12 (875-4124). . . .**The Poetry Project,** St. Mark's Church at Second Ave. and 10th St., presents **Lydia Davis & Leslie Scalapino** on 11/6 at 8, **Peter Lamborn Wilson** on 11/8 at 10:30, and **Poets 4** on 11/11 at 8. $5 (674-0910). . . .**The Poetry Center of the 92nd Street Y,** 1395 Lexington Ave., presents **Charles Johnson,** author of *Middle Passage,* and **Paule Marshall,** who wrote *The Timeless People,* on 11/11 at 8. $8 (415-5440). . . .**The Poetry Society of America,** 15 Gramercy Park, hosts **At the Edges of Europe: A Festival of Irish and Greek Women's Poetry** on 11/6 at 7. Features Eavan Boland, Medbh McGuckian, and Katerina Anghellaki-Rooke. $8 (254-9628). . . .**The Academy of American Poets** present poets **Toi Derricotte & Stephen Dunn** at the French Institute/Alliance Francaise, 22 E. 60th St. On 11/12 at 7. $5 (427-5665). . . .Poet and actress **Susie Mee** performs the poetry of Wordsworth and Blake in **The Passion of the English Romantics** on 11/7 at 8. In Cooper Union's Great Hall, 7 E. 7th St. at Third Ave. Free (353-4196). . . .A lecture on **What Every Woman Should Know About the Gynecological Cancers** is set for 11/7 from 7 to 9:30. At the Holiday Inn Crowne Plaza, 49th St. and Broadway. Presented by the Mount Sinai Medical Ctr. and the Chemotherapy Foundation. Sug. don., $7; reserve (241-6772). . . .New York University Medical Center's **Aweigh We Go,** a weight loss and behavior modification program, offers a free program taught by Jennifer Stack on 11/6 at 6. At 530 First Ave. Call for more information (340-7007). . . .Lectures at the **92nd Street Y,** 1395 Lexington Ave., include the following: On 11/12 at 8:15, social commentator and feminist writer **Tama Starr** discusses her theory on the 'natural inferiority' of women ($15); 11/7 introduces a three-part series titled **The Archaeology of Israel** at 8:15 ($15); and on 11/12 and 11/19 **Murray Lichtenstein** presents **Re-reading the Biblical Classics** at 7:30 ($20). Reserve (996-1100). . . .**PEN American Center** presents **Challenging the Politics of Despair: Writers and Human Rights in Africa** on 11/10, 2–5, and **Living Lives,** with four biographers addressing the difficulty of writing about living subjects, on 11/11 at 8. Both at the New School for Social Research, 66 W. 12th St. Free (334-1660).

TOURS

RADICAL WALKING TOUR—Greenwich Village I. 11/9 at 1: An offbeat tour led by Bruce Kayton of the N.Y. Marxist School. Meet at the Washington Square Arch. $6 (941-0332).

URBAN EXPLORATIONS—11/9 from noon to 3, **Chinatown,** learn the history of this Chinese-American Community. . . .11/12 from 1 to 4, **Financial District,** a study of contrasting architecture. $15;register (718-721-5254).

LOWER EAST SIDE WALKING TOUR—11/3, 10, 17, 24 at 1:30, a tour with author-historian Oscar Israelowitz, tracing the history of Jewish immigration to New York City. Meet at the Seward Park corner of Canal and Essex. $15 (718-951-7072).

EYE ON ART—11/6, 9 at 11 a.m., "Bidding Wars," a sneak preview of the Impressionist and Modern Art coming up for auction. $32; reserve (877-5117).

GREEN-WOOD CEMETERY TOURS—11/10 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #2." Meet by the McDonald Ave. and Fort Hamilton entrance. $5 (718-469-5277), Brooklyn.

CITYWALKS—Tours with John Wilson. 11/10 at 1, **Historic New York.** Meet on the east side of Broadway at Murray St. $12; reserve (989-2456).

EAST VILLAGE—11/10 at noon, a tour with Joyce Gold. Meet at 10th St. and Second Ave. $10 (242-5762).

NEW YORK CITY CULTURAL WALKING TOURS—Alfred Pommer focuses on landmark buildings, architecture, and historic sites. 11/9, 16, 23, 30, 12/7, 14 at 1:30, **Greenwich Village.** Meet at Astor Pl. between Lafayette St., Fourth Ave., and 8th St. . . .11/6, 13, 20, 27 at 1:30, **Lower Manhattan Historic Skyscrapers.** Meet at City Hall Park where Murray St. crosses Broadway. $14 (979-2388).

NEW YORK DOUBLE-DECKER BUS TOURS—Authentic London double-decker buses complete with guide stops at ten tourist attractions on a continuous loop from Battery Park to Grand Army Plaza. Tours run daily from 9 a.m. to 6. $25 (967-6008).

ADVENTURE ON A SHOESTRING—11/10 at noon, **Union Square**. . . .11/10 at 3, **Jewish Lower East Side.** $5; reserve (265-2663).

MANHATTAN MEMORIES—11/9 at 1, **Union Square and Gramercy Park.** Meet at the northeast corner of 14th St. and Union Square East. $10; reserve (628-9517).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—11/24 at noon: **Peddler's Pack.** A costumed guide traces the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience. . . . 11/10, 17 at noon: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. $12, seniors $11, students $6 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 11/6 at 9:45 a.m., **Gracie Mansion and Environs,** $20. . . .11/10 from 9:30 a.m. to 12:30, **Ellis Island,** $16.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 11/9, 16, 23 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . . 11/9, 10, 16, 17, 23, 24 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .11/9, 16, 23 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .11/10, 24 at 2: **A Tour Named Jackie;** meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world.". . . .11/9, 23, 24 at 2: **Historic Greenwich Village;** meet at Washington Square Arch to hear about folklore, architecture, and history.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment (718-291-6825). Most walks are 11:45 a.m.–3:45. 11/9, Prospect Park, Brooklyn. 11/10, Central Park.

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). Next home game: 11/17 at 4 vs. Dallas. All home games sold out. . . .Jets, Giants Stadium, E. Rutherford, N.J. (516-538-7200). 11/10 at 1 vs. Indianapolis. Only single seats available.

BIATHLON—(212-289-4113). USBF National Biathlon Championship; Loeb Boathouse, Central Park. 11/10 at 8 a.m. $30.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $16–$45. 11/6 at 7:30 vs. Montreal. 11/8 at 7:30 vs. *Toronto.* 11/11 at 7:30 vs. *Pittsburgh.* . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. Next Home Game: 11/16 at 7:35 vs. N.Y. Rangers . . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N. J. (201-935-6050). $14–$24. 11/6 at 7:35 vs. U.S. Olympic team. 11/8 at 7:35 vs. Montreal.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLAR

FRONT ROW KIDS CONCERT SERIES—Maria Muldaur. Join the former "Midnight at the Oasis" hit singer for a mix of country, pop, swing, and jug band classics; for ages 2–10. 11/9 at 2. Ethical Cultural School, 2 W. 64th St. Also on 11/10 at 3 at the First Presbyterian Church, 124 Henry St., Brooklyn. Order through Ticket Master (307-7171) or call 718-858-8926 for more information and group sales. $10 in advance, $12 at door.

THE MAGIC SPARROW—A musical about an ancient troll and a mystical bird, based on the Grimm fairy tale "The Water of Life." 11/7 at 8; 11/9 at 2 and 11/10 at 3. Phoenix Ensemble, William Redfield Theatre, 354 W. 45th St. (330-0442). $12; reserve.

YOU'VE GOT THE BEAT—Doc Roc and Jelly Roll help the shy Iris bring rock and roll back to the kids in Chickenville in this comical musical; for all ages. Sat. and Sun. at 3; through 12/15. Truck and Warehouse Theater, 79 E. 4th St. (222-7008). $4; adults $7; reserve.

JEWISH CULTURE AND MUSIC—Joe Elias and the Ladino Ensemble sing folk songs commemorating the Sepharad, the 500th anniversary of the expulsion of Jews from Spain; for ages 7 and up. 11/10 at 1. Merkin Concert Hall, Elaine Kaufman Cultural Center, 129 W. 67th St. (362-8719). $10; reserve.

PUPPET ART TROUPE—Featuring **The Town Mouse and the Country Mouse** and **The Frog Prince**, followed by a workshop; for ages 2–10. 11/10 at 11 a.m. Washington Heights & Inwood YM&WHA, 95 Nagle Ave. (569-6200). $3 in advance, $4 at door.

PUPPETRY FESTIVAL—Fu Hsing Ko Shadow Puppet Theater recounts Chinese legends; for ages 6 and up. 11/8, 9 at 7:30. Taipei Theater, Concourse Level 2, 1221 Ave. of the Americas (373-1850). $3; adults $6.

FAIRS—Buy new and classic books, meet authors and characters like Opus and Curious George, and attend a cooking demonstration at the **Children's Book and Activity Fair**. 11/8, 9 from 10 a.m. to 7; 11/10 from 11 a.m. to 6. Winter Garden, World Financial Center, 225 Liberty St. (945-0505). Tickets for certain activities will be given out early in the lobby. Free . . .Parents can meet directors to get an overview of more than 50 lower Manhattan preschool programs at the **Downtown Preschools Fair**. 11/7 from 5 to 7. Little Red Schoolhouse, 196 Bleecker St. (677-6602). Free. . .Books, computer games, and educational software will be on sale at the **Calhoun School's Annual Pre-Holiday Book Fair**, which also features a marathon Dr. Seuss storytelling program. 11/9 from 10 a.m. to 4. 160 W. 74th St. (721-0990). Free.

92ND STREET Y—Sunday Science Spectaculars. Learn about the snail's eating habits and make terrariums to bring home in this ecology workshop; for ages 6–10 and parents. 11/10 at 10 a.m. and 1. 1395 Lexington Ave. (415-5446). $30 per adult/child; $10 each additional person; reserve.

BIG APPLE CIRCUS—Celebrate Coney Island's heydey with a classical one-ring circus; through 1/5. Damrosch Park, Lincoln Center. For performance schedule, call 268-0055. $10–$45.

EEYORE'S—Clown Day. Watch a clown from the Big Apple Circus perform a special magic show and enter the raffle to be guest ringmaster at the circus; for all ages. 11/10 at noon on the West Side; 1:15 on the East Side. 2212 Broadway at 79th St. (362-0634). 25 E. 83rd St. (988-3404). Free.

THE GOOD TIMES ARE KILLING ME—Children might not get every joke in this story of two girls who grow up in a racially mixed working-class neighborhood, but it charmingly touches on the questions of race, money, adolescence, music, death, fidelity, and Girl Scouts; for ages 12 and up. Tue.–Sat. at 8; Sat. at 2; Sun. at 3. Minetta Lane Theater, 18 Minetta Lane (420-8000). $30–$35.

THEATREWORKS/USA—Rainbows, Rabbits & Riddles. A new life-sized puppet production with music by Marshall Izen; for ages 8 and up. 11/9, 10 at 12:30. Promenade Theatre, 2162 Broadway at 76th St. (677-5959). $15.

'HOPPERS AND ANTS—An urbanized musical based on Aesop's fable "The Grasshopper and the Ant." Book and lyrics by Bill Wheeler; music by Jan Callner. Sat. and Sun. at 1; through 11/17; for ages 5–11. Wings Theatre in the Archive, lower level. 154 Christopher St. (627-2961). $5.

ANDROCLES AND THE LION—A musical with audience participation; for ages 5–12. Sat. and Sun. at 1 and 3:30; through 11/17. Hartley House Theatre, 413 W. 46th St. (666-1716). $6; reserve.

FUNNY STORIES FROM BANK STREET—Budding comedians can make a tape of their original stories to be broadcast on WNYE 91.5. Just call for an appointment at the Bank Street College studio (taping Tue. and Thurs. noon–3) at 222-6700, ext. 271, or send a tape or written copy of the story to Bank St. College Radio, 610 W. 112th St, New York, New York 10025. The fifteen-minute program airs Tue. at 9:45 a.m. and repeats on Thurs. at the same time; for listening audience ages 5–8.

THE PUPPET COMPANY—Harmony Castle. Featuring the Prince Tune, Princess Melody, sad King Stentor, and an evil magician. Sun. at 1 and 3; through 4/26. Metropolis Cafe, 31 Union Square West (741-1646). $7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Bob Markwood and Imam lead this hour-long show with audience participation; for ages 4–10. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—Variety Program in Concert. With marionettes, presented by Joseph Cashore. 11/9, 10 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and stand-up comedian David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

MICHAEL TAUBENSLAG PRODUCTIONS—The Little Mermaid. 11/10 at 1 and 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $5; reserve.

BOOKS OF WONDER—Storytelling Sundays. For ages 3 and up. 11/10 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave. at 18th St. (989-3270). Free.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Cinderella**, Sat. and Sun. at 1:30, and **Goldilocks & the Three Bears**, Sat. and Sun. at 3; for ages 2–10; through 11/24. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **The Picture Train: A Children's Film Series.** Featuring "Concerto Grosso Modo" and "A Night at the Peking Opera"; for ages 8–11. A special demonstration of the art of Peking Opera by Kuang-Yu Fong follows. 11/6 at 4; 11/9 at 2:30. Chatham Square Branch, 33 E. Broadway (964-6598). Reserve. . .**Mother Goose Storytimes.** First of a four-week series of stories and songs with Kathy McQuown; for ages 18 months–3 years and accompanying adult. 11/6 at 10:30 a.m. Webster Branch, 1465 York Ave. (288-5049). Reserve. . .**Knitting for Beginners.** A workshop with Norma Ellman; for ages 6–10. 11/7 at 3:30. St. Agnes Branch, 444 Amsterdam Ave. (877-4380). Reserve. . .**Lap Baby Songs and Games.** Four-week series with Kathy McQuown; for ages 4–9 months and accompanying adult. 11/12 at 10 a.m. Countee Cullen Branch, 104 W. 136th St. (491-2070).

WISEACRE FARM—Life on the farm turns wild and z
when the audience participates and Ralph DiFiore
rects; for ages 4–10. Sat. and Sun. at 1. 13th St
Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquis
and lots of audience participation; for ages 3–12. S
at 1:30 and 3:30. 2005 Emmons Ave., Sheepsh
Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Hansel and Gretel. F
songs from Engelbert Humperdinck are interwo
through this tale with Rosina Sweettooth, the s
gingerbread witch; for ages 3 and up. Sat. and Sun
12:30. Also, Sun. at 3; through 12/15. The Pu
petworks Theatre, 338 Sixth Avenue at 4th St., P
Slope, Brooklyn (718-965-6058). $4; adults
reserve.

**CENTRAL PARK PROGRAMS—Belvedere Castle: Dra
on Staffs.** Find a walking stick fit for a king and to
with a dragon's head of your own design; for ag
5–11. 11/9 at 1. 79th St., south of the Great La
(772-0210). Free; reserve.

**THE MUSEUM OF TELEVISON AND RADIO—Re-creati
Radio.** A workshop where children read scripts a
operate sound effects to learn about classic myste
adventure, and science-fiction radio programs; f
ages 8–13. Sat. at 10 a.m. 11/9: **Adventure.** $5; a
vance tickets recommended. (621-6600). . .Tele
sion adaptations of classic children's books; for ag
4–10. **Weekend Screenings: Tales From Muppe
land: "The Frog Prince."** 11/9, 10 at 1; museu
admission. 25 W. 52nd St. (621-6600). Hours: Tue
Sun. noon–6; Thurs. until 8. $3; adults $5.

**CHILDREN'S MUSEUM OF MANHATTAN—Evolution
Birds.** Learn how birds descended from dinosau
and how scales, feathers, and fur evolved in anim
life as a method of survival; for ages 8 and olde
Workshops additional $1. 11/9 at 12:30 an
3:30. . .**Puppet Workshop.** Make dinosaur puppe
with rubber and cardboard and bring it to life wit
dino-stories and voices; for ages 5 and up. Tisc
Building, 212 W. 83rd St. bet. Broadway and Am
sterdam Ave. (721-1234). Hours: Sat. and Sun. 1
a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after
free to public-school students with identification; $4.

**CHILDREN'S MUSEUM OF THE ARTS—Slide-Sho
Scene.** Make clear slide gels using Matisse-like line
shapes, and patterns. 11/9, 10, and 11 at 1 and 3. Fea
turing an international children's art gallery, Egyptia
Temple environment, and reading corner. Designe
for children ages 2–12 and their families. 75 Prince St
bet. Broadway and Crosby St. (941-9198). Hours
Tue.–Sun. 11 a.m.–5; Thurs. until 7; (open 11/11
Veteran's Day); $3; under two and over 65, free.

**BROOKLYN'S HISTORY MUSEUM—Made in Brookly
Sculpture.** Create a multi-textured sculpture or cityscape with products straight from Brooklyn: sandpaper, chocolate-flavored syrup, corrugated cardboard, and macaroni; for all ages. 11/9 at 2. $1 materials fee. 128 Pierrepont St. (718-624-0890). Hours: Wed.–Sun. noon–5. $1; adults $2.50; free Wed.

BOOKS

HOOT HOWL HISS, by Michelle Koch. Preschool. Greenwillow Books, $13.95.

THE BOY AND THE DOG, by Siv Widerberg; illustrated by Jens Ahlbom. Preschool–Grade 2. R & S Books, $13.95.

BERLIOZ THE BEAR, by Jan Brett. Kindergarten–Grade 2. G.P. Putnam's Sons, $14.95.

CARTONS, CANS, AND ORANGE PEELS, by Joanna Foster. Grades 3–7. Clarion Books, $15.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

TO ABBREVIATIONS

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e check hours and talent in advance. Many places rced to make changes at short notice.

POP/JAZZ

RY SQUIRE—216 Seventh Ave., bet. 22nd–23rd s. (242-9066). 11/6: Adam Falcon. 11/7: Scott iner. 11/8: C.M.G.; Charles Blenzig. 11/9: You'll e. 11/10: Gary Gang. 11/11: Jam with Ron Petrides Saul Rubin. 11/12: Graffiti Workshop. **AE, CB, DC.**

LAND—2745 Broadway, at 105th St. (749-2228). estaurant with jazz. 11/6: Frank Griffith Sextet. /7: Bobby Sanabria & Quartetto Ache Latin Jazz. /8–9: Frank Wess Quartet. 11/10: A Gathering of iants to assist trombonist Charles Majid Greenlee. /11: Eilene Rockette. Sets Sun.–Thu. at 9 and 11, i.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

E NOTE—131 W. 3rd St. (475-8592). 11/5–10: Yelwjackets. 11/12–17: Larry Carlton. Shows Tue.—un. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every ue.–Sat. following the last set until 4 a.m.: "After lours with Ted Curson and Friends." **AE, MC, V.**

BOTTOM LINE—15 W. 4th St. (228-7880). 11/7: "In heir Own Words: A Bunch of Songwriters Sittin' round Singing." With John Wesley Harding, Don lenry, Peter Holsapple, and others. **No credit cards.**

IDLEY'S—70 University Pl., at 11th St. (228-6440). hrough 11/4–9: Buster Williams; Mulgrew Miller; oron Isreal. **AE, CB, DC, MC, V.**

CAJUN—129 Eighth Ave., at 16th St. (691—6174). ew Orleans style restaurant featuring dixieland jazz. very Wed.: The Original Traditional Jazz Band. hu.: Stitch Styles Metropolitan Stompers. Fri.: Caal Street Dixieland Jazz and Blues Band. Sat.: The reat Atlantic Jazz Band. Tue.: Stanley's Washboard ings. Music Tue.–Thu. from 8–11, Fri. 9–midnight, at. 8:30–midnight. **AE, CB, DC, MC, V.**

GB—315 Bowery (982-4052). Rock club. 11/6: rother Brother; Steel Blue; Storm Orphans Formalehyde Blues Train. 11/8: Hole; Helios Creed. 11/9: Walkabouts; Loveless; Far Cry. **No credit cards.**

ICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). A new blues club featuring Chicago area blues artists. 11/6–7: Jimmy Dawkins. 11/8–9: Fenton Robinson.Sets at 9:30, 11 and 12:30 a.m. **No credit cards.**

NDON'S—117 E. 15th St. (254-0960). Cozy restaurant. 11/5–10: David "Fathead" Newman. 11/12–17: Andrew Cyrille Quintet. Mondays: Clifford Jordan Bigband. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

RNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 11/7: Michael Gold Quartet. 11/8: Karen Taborn & Miles Griffith. 11/9: Terra Azul. **AE, DC, MC, V.**

ELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 11/8: Styve. 11/9: Psychedelic Zydeco; Rockin' Dave and the Rent Party. 11/10: Onnie Jones and the Original Gospel Seekers. 11/11: Tragic Sam. 11/12: Catherine Russell and the Antler Kings. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 11/8: Mike Rafferty & Willie Kelly. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 11/5–10: McCoy Tyner Trio featuring Ron Carter and Al Foster. 11/12–17: Astrud Gilberto. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 11/5, 6: Hal Schaefer. 11/7–9: Hal Schafer Duo. 11/10: Chamber music with trio. 11/11–12: Pete Malinverni. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. 4–9, Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.–Sat. from 9:45. 11/6–7: Pianist Bill Mays. 11/8–9: Pianist Bill Mays with bassist David Fink. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 11/6: New Combo Series. 11/7–8: Arthur Blythe. 11/9: Antenna with John & Freeta, Sleepyhead and Bark Market. 11/11: Elliot Sharp's Terraplane. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 11/6: Johnny Allen. 11/7: Charlie Musselwhite. *11/8–9: Little Mike. 11/10: Manny's World Famous* Blues Jam hosted by the Popa Chubby Band. 11/11: The Mighty Sweetones. 11/12: Timothea & the Po Boys. With shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 11/30, Tue.–Sat. at 9:15 and 11:15: *Another Five Guys Named Moe Plus Three*, featuring The Roy Gerson Swingtet. Woody Allen and the New Orleans Funeral and Ragtime Orchestra hold forth most Mondays. **AE, DC, MC, V.**

THE 0–0 CAFE—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Wed.–Thu. 8–11, Fri.–Sat. 9–1 a.m. 11/6–7: Lenore Raphael. 11/8–9: Norman Simmons Duo. 11/10: Eve Zanni Trio. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Jack Twomey's Band followed by the David Allyn Band. Thu.: Stan Rubin Big Band. Fri.: Lou Anderson Big Band followed by Lynn Oliver Big Band Sound. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 11/7–10: "Zappa's Universe": Featuring Dweezil Zappa, Ahmet, Steve Val, and others. 11/12: Al Di Meola; World Sinfonia. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 11/6: Blue Dog. 11/7: The Nerds. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.–Fri. from 5–9. Janice Friedman's Jazz Trio, Tue. and Wed. from 9:30–1:30 a.m. The Ken Brauner Trio play Thu.–Fri. 9:30–1:30 a.m. Sat.–Mon. guest artists from 7–11. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 11/6: Unity 2; Sister Carol; Daddy Freddy. 11/7: Bob Telson with Little Village. 11/8: Mighty Sparrow. 11/12: Dream Warriors. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). 11/5–10, 12–17: Art Farmer Quintet. Every Monday: The Music of Gill Evans. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 11/8–9: Ray, Goodman & Brown. Every Sun. and Wed."Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 11/7: Roy Rogers & The Delta Rhythm Kings; Rounder Banjo Extravaganza. 11/8: The Ned Sublette (Big) Band; Lucky 7. 11/9: Tracy Nelson With the Uptown Horns. 11/10: The Bonedaddies; Trouble Shooters. 11/12: Delores Keane. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Every Tue.–Fri. at 8, Sat. at 6 and 8, Sun. at 3: *The Real Live Brady Bunch*. **Terrace:** 11/6–10: Dominique Eade Trio. 11/8: "A Living Tribute to Bobby Darin." Every Mon.: Raphie D'Lugoff Trio, and Sat.–Sun. Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). 11/5–10: Benny Green Trio with Christian McBride and Louis Nash. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 11/6–7: Mark Soskin Trio. 11/8–10: "Tethered Moon." Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 11/6: Planned Parenthood of N.Y. Benefit with Peter Holsapple; Matthew Sweet with Richard Lloyd, Antenna, The Walkabouts, Joan Osborne, and Chris Harford. 11/7: Lovehead; Earth Funkadelica; Faith; 32 Tribes. 11/8: The Authority; Crazy 8's. 11/9: The Machine; Deep Jimi and the Zep Creams. 11/10: Merl Saunders and the Rainforest Band; Kindred Spirit. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 11/5: Libby Tutus' New York Nights; Round III with Jimmy Vivino's Little Big Band. 11/6: Eric Anderson; Willy Nile; Rick Danko; Jordan Chasso. 11/8–9: Jonathan Richman with Asa Brevner. **AE, CB, DC, MC, V**

TEXAS—10 E. 16th St. (255-8880). Bar/restaurant featuring "A Little Country in the City" series. 11/9 from 9–midnight: Drew Perkins and Peach Fish Pie. **AE, MC, V.**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Shows Sun.–Thu. at 9, Fri. at 9:30 and 11:30, Sat. at 10 and midnight. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8, 10 and 12:15 a.m. **AE, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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NIGHTLIFE

DANGERFIELD'S—1118 First Ave. (593-1650). Through 11/3: Ron Gallop, Mike Ivy, Jesse Emmett, Al Romero, Scott Bruce, Eddie Feldman, Mike Eagan, and Danny Curtis. 11/4–10: Matt Burke, Scott Bruce, Al Romero, John Rizzo, Lenny Travis, Danny Curtis and Darrell Hammond. 11/11–17: Peter Bales, Nancy Redmond, Paul Lyons, Al Romero, Mike Eagan, Scott Bruce and Danny Curtis. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Night-club-theater-restaurant featuring magic and comedy. 11/6: Comedy-magicians Imam and Mark Mitton with pianist Rich Sanders. 11/7: Comedy-magician Michael Chaut with magicians Eric DeCamps and Margaret Steel. 11/8–9: Comedy-magician George Schindler, comedian Master Lee, guitarist Guy Davis and pianist Rich Sanders. 11/12: Close-up magic with Meir Yedid and Imam. Shows Tue.–Thu. at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. 11/5–10: Peter Gaulke, Glenn Foster, Jack Simmons, and Jon Manfrelotti. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

CHINA CLUB—2130 Broadway, bet. 74th–75th Sts (877-1166). A rock and roll dance club. 11/6: Ronnie Gent; Projam. **No credit cards.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to singer Julie Oliveri and pianist Mike Cossi, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 11/3–11: Tue.–Sat. at 9 and 11: Phoebe Legere. 11/12–30: Laurie Beechman. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 11/6: Angela Lagreca; Michael Marotta. 11/7: Barbara Shapokos; *Come Together*, revue. 11/8: *Forgotton Broadway*, revue; Patrick Degennaro. 11/9: Frank Imperato; The MGM Society with Tommy Femia & Hal Simons; Gotham City Improv. 11/10: Cathy Carpino & Wendy Waterman; Doug Anderson. 11/11: Barbara Shapokas; *Spector*. 11/12: *Specter*; Et Al. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 11/6: Carly McHugh; Stand-up Comedy Explosion. 11/7: Tommy Koenig: The Living Experiment; Marthetta Blakely. 11/8: Lea Delaria; Jim Dawson. 11/9: Lea Delaria; Variety Show. 11/10: Theater Outrageous Benefit Variety; Elizabeth Wheeler; Stars of Tomorrow Revue; Elena Bennett. 11/11: The Remarkable Ruth Fields; Lori Hoerl. 11/12: Carly McHugh; Ricky Ritzel in *Ability to Swing*. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 11/6: John Bucchino; Loukas Skipitaris. 11/7: Joel Silberman. 11/8: Margaret Wright; Sally Mayes. 11/9: Nancy La Mott. 11/10: Peggy Herman; Greta; Jodi Letizia. 11/11: Here's to Our Friends. 11/12: Martha Lorin; Lienne Reid. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 11/6: Ed Stevens in *Forbidden Fruit*; John O'Brien. 11/7: Teri Coyne; Joe Posa. 11/8: Barbara Riffe; Mar Guidry. 11/9: Maria Clemente; Comedy X 7; gerous Duets; Miss Coco. 11/10: Leila Floren Bitter Harmless People. 11/12: J Q & the Bandits **No credit c**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5 Through 12/31, Tue.–Sat. from 9–1 a.m.: Singer nist Chris Barrett returns with a celebration o Cole Porter era. **AE, CB, DC, MC**

THE RAINBOW ROOM—65th Floor, GE Building Rockefeller Plaza. (632-5000). Dine and danc the Rainbow Room Dance Band alternating Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbo Stars:** Elegant cabaret room with a spectacular v Through 11/23: *The Rodgers and Hart Revue*, star Elaine Stritch and Margaret Whiting with Joe cuzzo, Jason Graae, Judy Kuhn, Jay Leonhart Fred Wells. Shows Tue.–Sat. at 9 and 11:15.

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cab theatre supper club. *Forever Plaid*, Tue.–Fri.at 8, 7:30 and 10:30, Sun. 3 and 7:30… *The Bad and the rible*, teens, tramps and truckers romp through movie badness, every Mon. at 8 and Wed. at 10:3 **AE, DC, MC,**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Roo** Through 11/16: Jeff Harnar with *Jeff Harnar Sings Warner Bros. Show Book* and 9:30 followed by *Ge win's Hollywood* at 11:30. Shows Tue.–Thu. at 9 Fri.–Sat. at 9:30 and 11:30. **Lobby:** Singer-pia Buck Buchholz plays the music of Berlin, Por Kern and Gershwin every Wed.–Sat. from 5–8, S 5–10. **AE, CB, DC, MC,**

CARLYLE—Madison Ave. and 76th St. (744-16 **Cafe Carlyle:** Through 12/31, Tue.–Sat. at 8:30 10:30: Bobby Short returns for the season. **Bem mans Bar:** Through 12/31, Mon.–Sat. fr 9:30–12:30: Jazz-pianist-singer Barbara Carroll. **AE, CB, DC, MC,**

DRAKE—440 Park Ave., at 56th St. (421-0900). T **Drake Bar:** Singer-songwriter-pianist Jimmy Ro erts plays Porter and Gershwin songs plus favo Broadway show tunes every Tue.– Sat. from 8–m night. **AE, CB, DC, MC,**

NEW YORK VISTA—3 World Trade Center (938-910 **Greenhouse:** Dine and dance every Sat. from 8–11 the music of the Tony Cabot Trio. **AE, CB, DC, MC,**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Bar Montparnasse:** Jazz-pianist Buddy Montgo ery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC,**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-580 **Dining Room:** Pianist Tony Monte plays eve Tue.–Sat. from 6–10. **AE, CB, DC, MC,**

WESTBURY—Madison Ave., at 69th St. (535-200 **Polo Lounge:** Pianist Alex Johnson plays Tue.–S from 6–11. **AE, CB, DC, MC,**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak an fish restaurant with pianist Wesley Revyes perform ing in the lounge, Mon. and Tue. from 5:30–9:30, pi nist April plays Wed. and Christopher Gillespie tak over on Thu. and Fri. **AE, CB, DC, MC, V**

BRUNO—240 E. 58th St. (688-4190). Northern Italia art-deco restaurant with singer-pianist Danny Ny every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V**

DIVA—306 E. 81st St. (650-1928). An intimate ne room in a brownstone with singer-pianist Charles D Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphae Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

RADIO HIGHLIGHTS

COMPILED BY GIA KOURLAS

UV— 90.7 FM
CN—104.3 FM
YC— 93.9 FM
XR— 96.3 FM; 1560 AM

Wed., Nov. 6

0 a.m./WNCN—nt-Saëns: Sym. No. 2, Op. 55; **J. Haydn:** n. No. 24 in D.

0 a.m./WNCN—aldi: Cto. for Flute); **Glinka:** Piano Trio l, "Pathétique."

00/WNYC—Carter: ing Qt. No. 3; **Paulus:** n. for Strings.

0/WNCN—Grofe: *nd Canyon*, Suite.

QXR—Grieg: Lyric ces.

0/WNCN—Tartini: o. for Violin in e.

NYC—Bloch: Suite Cello and Piano.

0/WNCN—Mozart: *Clemenza di Tito*, Ov.; **valdi:** Sonata for Two olins No. 12 in d, "La llia," Op. 1.

0/WNCN—Auber: *e Bronze Horse*, Ov.; **valdi:** *The Four asons*, "Autumn," p. 8.

0/WNCN—Gounod: *neral March of a arionette;* **Handel:** Trio nata in B-Flat.

00/WNCN—Mozart: *on Giovanni*, Ov.; **ivaldi:** Cto. for Oboe a.

00/WNCN—Baston: to. for Recorder No. 2 C; **Holst:** *Perfect Fool*, allet Suite, Op. 39.

QXR—Mozart: Qt. o. 19, "Dissonant."

00/WNCN—Schubert: antasia in C, "The anderer," Op. 15; **. Haydn:** String Qt. A, Op. 20.

QXR—Vivaldi: Gloria" in D.

00/WNCN—Mozart: ym. No. 25 in g.

Thu., Nov. 7

10:00 a.m./WNCN—. Haydn: Sym. No. 93 n D.

WQXR—Gershwin: *Cuban*, Ov.

11:00 a.m./WNCN—Vivaldi: Chamber Cto. in D.

12:00/WNYC—Bach: Orch. Suite No. 1 in C; **Stravinsky:** Sym. in C.

1:00/WNCN—Kodály: *Háry János*, Suite.

2:00/WNCN—Smetana: *Má Vlast*, "Moldeau"; **Richter:** Cto. for Trumpet in D.

WNYC—J. Haydn: Piano Trio in A; **Schubert:** Piano Trio No. 1.

3:00/WNCN—J. Haydn: Cassation for Lute and Strings No. 6 in C.

4:00/WNCN—Vivaldi: Cto. No. 5 in A, Op. 3.

5:00/WNCN—Bazzini: *Dance of the Goblins;* **Vivaldi:** Cto. No. 6 in C, "Il Piacere," Op. 8.

6:00/WNCN—Molter: Cto. for Trumpet in D; **Chopin:** Polonaise No. 1 in A, "Military," Op. 40.

7:00/WNCN—Vivaldi: Cto. for Flute No. 1 in F, "La Tempesta di Mare," Op. 10; **Barber:** *School for Scandal*, Ov.

WQXR—Bruch: Violin Cto. No. 1 in g, Op. 26.

8:00/WNCN—Wagner: *Siegfried Idyll*.

WQXR—Dvorák: Serenade in d, Op. 44.

9:00/WNCN—Gershwin: Cto. in F.

WQXR—Chausson: Poem for Violin and Orch., Op. 25.

Fri., Nov. 8

10:00 a.m./WNCN—Zach: Cto. for Oboe in B-Flat.

11:00 a.m./WNCN—Vivaldi: Cto. for Oboe and Violin in B-Flat.

12:00/WNYC—Paine: Sym. No. 2; **Hoover:** Clarinet Cto.

1:00/WNCN—Rachmaninoff: Cto. for Piano No. 2 in c, Op. 18.

WQXR—Beethoven: Piano Sonata No. 29 in G.

2:00/WNCN—J. Haydn: String Qt. in G, Op. 76.

WNYC—Bruckner: Sym. No. 2.

3:00/WNCN—Vivaldi: Cto. for Guitar in A.

4:00/WNCN—J.C.F. Bach: Sym. No. 3 in d.

5:00/WNCN—Vivaldi: Cto. for Three Violins in F.

6:00/WNCN—J.F. Fasch: Sinfonia for Strings in A.

7:00/WNCN—Vivaldi: Cto. No. 3 in G, Op. 3; **Bach:** Cto. for Three Harpsichords in C.

WQXR—Tchaikovsky: Suite No. 4 in G, "Mozartiana," Op. 61.

8:00/WNCN—J. Haydn: Sym. No. 87 in A; **Mozart:** Violin Sonata in C.

WQXR—Vivaldi: *The Four Seasons*, "Autumn" and "Winter"; **Rachmaninoff:** Piano Cto. No. 2 in c.

9:00/WNCN—Tchaikovsky: *Swan Lake*, Highlights, Op. 20.

WQXR—The Detroit Symphony Orchestra. **Shostakovich:** Violin Cto. No. 1 in A. Soloist: Salerno-Sonnenberg; conductor: Jarvi.

Sat., Nov. 9

10:00 a.m./WNCN—Bach: Cto. for Flute, Violin, and Harpsichord in a; **Mozart:** Violin Sonata No. 21 in e.

11:00 a.m./WNCN—Beethoven: Piano Sonata No. 8 in c, "Pathétique," Op. 13.

12:00/WNCN—Khachaturian: *Masquerade*, Suite; **Fibich:** Piano Trio in f.

1:00/WNCN—Mozart: Sinfonia Concertante in E-Flat.

1:30/WQXR—Saturday Afternoon at the Opera. **Offenbach:** *La Vie Parisienne*. Cast: Crespin, Mesple, Senechal; conductor: Plasson.

2:00/WNCN—Marsh: Sym. No. 6 in D; **Quantz:** Cto. for Flute in G.

WNYC—Shostakovich: String Qt. No. 4; **Beethoven:** Piano Cto. No. 1.

3:00/WNCN—Brahms: *Tragic*, Ov., Op. 81; **J. Haydn:** Cto. for Piano No. 4 in G.

4:00/WNCN—Saint-Saëns: Cto. for Cello No. 2 in d.

5:00/WNCN—Wagner: *Tristan und Isolde*, Prelude; **J. Haydn:** Cto. for Horn No. 1 in D.

WQXR—The Brooklyn Philharmonic Orchestra. **Berlioz:** *Symphonie Fantastique*.

6:00/WNCN—Mozart: *Idomeneo*, Ov.; **Servais:** *Souvenirs de Spa*, Op. 2.

7:00/WNCN—Rodrigo: *Fantasy for a Gentleman;* **Beethoven:** Piano Sonata No. 26 in E-Flat, "Les Adieux," Op. 81.

8:00/WNCN—Loeffler: *Death of Tintagiles;* **J. Haydn:** Divertimento for Winds No. 7 in F.

WQXR—The Cleveland Symphony Orchestra. **Bruch:** Violin Cto. No. 1 in G; **Schumann:** Sym. No. 4 in D. Soloist: Frank; conductor: Stern.

9:00/WNCN—Schumann: Sym. No. 4 in d, Op. 120.

Sun., Nov. 10

10:00 a.m./WNCN—Piccini: *Didon*, Ov.

WNYC—Bach: Violin Cto. in d; **Schubert:** Fantasia in f, Op. 103.

11:00 a.m./WNCN—Brahms: "Variations on a Theme by Haydn," Op. 56.

WQXR—Rachmaninoff: "Variations on a Theme of Corelli," Op. 42.

12:00/WNCN—Bach: Cto. for Two Violins in d; **Schubert:** Sonata in C.

1:00/WNCN—The Chicago Symphony Orchestra. **Brahms:** Cto. for Piano No. 1 in d, Op. 15.

WNYC—Foote: Nocturne and Scherzo; **Berger:** Duo for Violin and Piano.

WQXR—Mozart: Flute Qt. in D.

2:00/WQXR—Brahms: "Variations on a Theme by Haydn," Op. 56.

3:00/WNCN—J. Haydn: Cto. for Two Horns in E-Flat.

WQXR—J. Haydn: Sym. No. 93 in D.

4:00/WNCN—J. Williams: *Cowboys*, Ov.

WQXR—Wiren: Serenade for Strings.

5:00/WNCN—Tchaikovsky: Variations on a Rococo Theme in A.

6:00/WNCN—Copland: *El Salon Mexico*.

7:00/WNCN—Ravel: *Le Tombeau de Couperin;* **Hertel:** Cto. for Trumpet and Oboe in E-Flat.

9:00/WNCN—Schubert: Piano Qnt. in A, "Trout."

Mon., Nov. 11

10 a.m./WNCN—Tchaikovsky: *The Nutcracker*, Suite, Op. 71.

WQXR—Ponchielli: *La Gioconda*, "Dance of the Hours."

11 a.m./WNCN—Vivaldi: Cto. for Strings in F; **J. Haydn:** Divertimento No. 2 in G, Op. 100.

WQXR—Schubert: *Moment Musical*, No. 6 in A-Flat, Op. 94.

12:00/WNYC—Mozart: Serenade in c; **Brahms:** Horn Trio; **Barber:** Cello Sonata.

1:00/WNCN—Rimsky-Korsakov: Scheherazade, Op. 35.

WQXR—Waxman: *Carmen*, Fantasy.

2:00/WNCN—Mozart: Cto. for Horn No. 4 in E-Flat.

WQXR—Warlock: *Capriol*, Suite.

3:00/WNCN—Vivaldi: Cto. for Strings in e; **Buxtehude:** Trio Sonata in B-Flat, Op. 1.

WQXR—Mozart: Sym. No. 26 in E-Flat.

4:00/WNCN—Bizet: *Carmen*, Prelude.

WQXR—Rossini: *The Thieving Magpie*, Ov.

5:00/WNCN—Vivaldi: Cto. for Recorder in G; **Mozart:** March in D.

WQXR—Weinberger: *Schwanda the Bagpiper*, Polka and Fugue.

6:00/WNCN—Alfven: *Dance of the Shepherd Girl*.

7:00/WNCN—Vivaldi: Cto. for Flute No. 6 in G, Op. 10; **Schubert:** Sonatina for Violin and Piano in g.

WQXR—Mussorgsky: *Pictures at an Exhibition*.

8:00/WNCN—J. Haydn: Sym. No. 38 in C.

WQXR—Stravinsky: *The Firebird*.

9:00/WNCN—Brahms: Sym. No. 1 in c, Op. 68.

WQXR—The Boston Symphony Orchestra. **Mozart:** Piano Cto. No. 20 in d. Soloist: Moravec; conductor: Jansons.

Tue., Nov. 12

10:00 a.m./WNCN—Wagner: *Rienzi*, Ov.

WQXR—Berlioz: *Invitation to the Dance*.

11:00 a.m./WNCN—Vivaldi: Cto. for Strings in g; **Handel:** Cto. Grosso No. 11 in A, Op. 6.

WQXR—Offenbach: *La Belle Hélène*, Ov.

12:00/WNYC—Shostakovich: String Qt. No. 3; **Ives:** Violin Sonata No. 3.

WQXR—R. Strauss: *Der Rosenkavalier*, Waltzes.

1:00/WNCN—Rachmaninoff: "Rhapsody on a Theme of Paganini," Op. 43.

WQXR—Brahms: Scherzo in E-Flat.

2:00/WNCN—Bizet: *L'Arlésienne*, Suite No. 2.

WNYC—The Los Angeles Philharmonic. **Brahms:** Sym. Nos. 2–3. Conductor: Sanderling.

WQXR—Mozart: Flute Qt. in A.

3:00/WNCN—Mendelssohn: *A Midsummer Night's Dream*, Scherzo, Op. 61.

WQXR—Rodrigo: *Sones en la Giralda*.

4:00/WNCN—Vivaldi: Cto. for Strings in A.

WQXR—Pergolesi: Cto. No. 5 in B-Flat.

5:00/WNCN—Torelli: Cto. for Trumpet in D.

WQXR—Suppé: *Pique Dame*, Ov.

6:00/WNCN—Boyce: Sym. No. 2 in A.

7:00/WNCN—Suppé: *Poet and Peasant*, Ov.

WQXR—Schumann: Cello Cto. in A.

8:00/WFUV—"A Box at the Opera." **Janácek:** *Jenufa*.

WNCN—DeVienne: Cto. for Flute No. 7 in e.

WQXR—Borodin: Sym. No. 1 in E-Flat.

9:00/WNCN—Bach: Orch. Suite No. 2 in b.

WQXR—Mozart: Piano Sonata No. 4 in E-Flat; Rondo in a.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBN

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., NOV. 6

8:00 p.m.
2 Brooklyn Bridge. Everyone says they love this show, but no one seems to be watching. CBS, therefore, has moved it to this new time, celebrating with a one-hour special episode.

5 Predator (1987). Arnold Schwarzenegger is Major "Dutch" Schaefer, who, on a U.S.-government mission in the Latin American jungle with his military unit, becomes the target of a lethal alien. Carl Weathers is among Arnold's tough-guy buddies in this perfectly serviceable adventure picture. John McTiernan directed. (2 hrs.)

11 Harry and the Hendersons (1987). William Dear's comedy about a family that takes in an abominable snowman/bigfoot starts well, with an exciting tug-of-war between wonder and fear, but it quickly degenerates into a cuddly Disney movie of 30 years ago. With John Lithgow, Melinda Dillon, and Don Ameche. (2 hrs.)

13 21 Stateline: Call Governor Cuomo. Will he or won't he—or has he already? The stated aim of this live call-in show is for Cuomo to discuss "current topics," one of which probably has something to do with the big house on Pennsylvania Avenue. (1 hr.)

BRV The Golden Bowl. Henry James's last full-length novel, the dense and occasionally sordid epic about love and related emotions in Victorian England, gets the BBC treatment, starring Cyril Cusack. Tonight's episode, "The Prince," is the first of four to be shown each week at this time, repeating Sundays at **7:00 p.m.** (1 hr.)

SHO House Party (1990). A genially goofy first feature from Reginald and Warrington Hudlin, about a group of pleasure-loving black suburban teens who try to throw a party without being hassled by parents, cops, or hoods. (2 hrs.)

9:00
7 False Arrest. The second and final segment of a TV drama starring *Knots Landing*'s Donna Mills as a woman who is wrongly jailed; on top of that, she suffers abuse after abuse while in prison. (2 hrs.)

13 Edge. The second installment of the new monthly magazine series, with host Robert Krulwich, includes a look at the rise, fall, and rehabilitation of Pee-wee Herman; the test-marketing of TV pilots; and an unlikely concert-tour partnership: Anthrax and Public Enemy. (1 hr.) Also shown at **midnight** and Sunday at **3:00 p.m.** and **11:00 p.m.**

21 The Spirit of St. Louis (1957). Jimmy Stewart is a marvelous Charles Lindbergh, jetting across the Atlantic under the able guidance of Billy Wilder. (2 hrs. 20 min.) Also shown Friday at **midnight.**

10:00
13 Dance in America: "Speaking in Tongues." The Paul Taylor Dance Company performs Taylor's piece about a small town whose residents are sternly influenced by their preacher. (1 hr.) Also shown Thursday at **10:00 p.m.** on 49 and Sunday at **10:00 p.m.** on 13.

12:35 a.m.
TBS The Wild Bunch (1969). One of Sam Peckinpah's best: brutal, sentimental, violent, woman-hating, macho, absurd—and, despite all those things, a technically accomplished Western with moments of intense feeling. (2 hrs. 35 min.)

THU., NOV. 7

7:30 p.m.
SC The **New Jersey Nets,** with their talented youngsters, open their home season and a five-game stand at Brendan Byrne Arena tonight against the **Miami Heat.** On Saturday, the Nets welcome the dethroned **Detroit Pistons.**

8:00
11 Gung Ho (1986). An amiable comedy from Ron Howard about a Japanese automotive giant that takes over a defunct plant in Pennsylvania. Utterly dedicated and joyless, the Japanese are shocked that the men want to be treated as individuals. With Michael Keaton as the plant foreman, and Gedde Watanabe. (2 hrs.)

A-E The Passing of Leviathan. The story of the southern right whale and Roger and Katy Payne, a husband-and-wife whale-expert team who marooned themselves on a Patagonian island to better understand this whale and others like it. (1 hr.) Also shown at **midnight.**

9:00
13 21 49 Mystery!—"Devices and Desires." The final segment of the six-part P. D. James thriller, in which Caroline's boat is destroyed, the Whistler kills himself, Theresa admits seeing Meg on the night of the murder, and Dalgliesh risks his life. With Roy Marsden, Susannah York, Gemma Jones, James Faulkner, Diana Rigg. (1 hr.) Also shown at **midnight** on 13 and Friday at **9:00 p.m.** on 50.

BRV Chocolat (1989). First-time director Claire Denis's beautifully made memory piece, full of understatement and suggestion, about a young woman traveling through the former French colony Cameroon, falling into a reverie of her girlhood there when the French still ruled. In French, with subtitles. (2 hrs.) Also shown at **2:00 a.m.**

9:30
MAX Mama, There's a Man in Your Bed (1989). Coline Serreau's sweet and thoughtful modern-day fairy tale about two people who work in the same office—a cleaning lady and the CEO, actually—and finally meet after ten years and, inevitably, fall in love. In French, with subtitles. With Daniel Auteuil and Firmine Richard. (2 hrs.)

10:00
13 New York: The State of Education. Twice a year, State Education Commissioner Thomas Sobol faces a battery of reporters; there should be plenty to talk about this time around, including Sobol's criticized handling of the Leonard Jeffries affair. (1 hr.)

FRI., NOV. 8

4:30 p.m.
TMC Gaslight (1944). George Cukor's famous, hugely entertaining romantic melodrama. A dishy Charles Boyer tries to drive his rich, fragile wife (Ingrid Bergman) crazy in a creamily photographed turn-of-the-century London setting. With a teenage minx named Angela Lansbury. (2 hrs.)

8:00
2 Perfect Crimes. The title is misleading, for this new reality-based series is about well-planned crimes that are ruined by the smallest detail. Tonight: a murder and blackmail gone awry; Telly Savalas narrates. (1 hr.)

9:00
2 The Carol Burnett Show. The comedienne's new variety show tonight enjoys the company of guests Tony Roberts and Delta Burke. (1 hr.)

13 National Veterans Day Concert. Ricky Skaggs and others perform at Washington's Constitution Hall in honor of veterans of foreign wars. (1 hr.) Also shown Saturday at **9:30 p.m.** on 49 and Monday at **10:00 p.m.** on 21.

A-E Is It Safe? Bill Kurtis looks into the issue of whether doctors with AIDS need disclose this information to their patients; the focus is on Kimberly Bergalis, the Florida college student who represents the first known case in which a health-care worker transmitted the disease to a patient. (1 hr.) Also shown at **1:00 a.m.** and Saturday at **noon.**

VH1 Salute to the Stooges. A two-hour tribute to the Three Stooges with host Alan Thicke. Clips from films and TV specials, as well as outtakes, home movies, and behind-the-scenes tricks.

10:00
7 20/20. A report on the famous San Diego murder case in which Betty Broderick, whose husband left her and virtually cut her off from his fat bank accounts, killed both him and his new wife. She claims self-defense; the other side says she simply wanted revenge. (1 hr.)

MIDNIGHT
13 Madeleine (1949). One of David Lean's lesser efforts, but still worth a look. Leslie Banks, Elizabeth Sellars, and Ann Todd (Lean's wife at the time) in a drama about a wealthy young Glasgow woman accused of killing her lover. (2 hrs.)

SAT., NOV. 9

1:30 p.m.
SHO The Last Emperor (1987). Bernardo Bertolucci's masterly e which recounts the bizarre, hapless life of P Yi (1905–1967), the last the Ching dynasty. Set as emperor at the age o three, he ruled the Forbidden City of Peking—but only the Forbidden City; the rest China had become a republic by 1912, and th emperor was ignored. With John Lone, Joan Chen. (3 hrs.)

3:00
13 Business Ethics: T Roundtable. A topic a a group of panelists sure incite some feverish discussion: experienced inside trader Dennis Levine, former U.S. Attorney Rudolph Giuliani, moneyman T. Boone Pickens, and former senator William Proxmire. (1 hr.)

5:00
11 Dragnet (1987). Jow and contemptuous, Dan Aykroyd is amazingly good as Joe Friday's nephew in this elaborate parody of the old TV co show. As long as Aykroyd is narrating, th movie is very funny. Ala there is a huge, noisy, bu feeble picture around hi with a lightweight Tom Hanks, an unctuous Christopher Plummer, and a lisping, Hefnerish Dabney Coleman. (2 hrs.

TDC Building Bombs. Former employees and neighbors of the Savanna River Plant discuss the daily danger of manufacturing and managing nuclear weapons. (1 hr.) Also shown at **2:00 a.m.** and Sunday at **noon.**

8:00
9 The Terminator (1984). Arnold Schwarzenegger stars as the now famous cyborg (part man, part machine) sent from the future to present-day L.A. to kill a woman and destroy the potential significance her life will have in years to come. Nonstop action. With Michael Biehn, Linda Hamilton, Paul Winfield; directed by James Cameron. (2 hrs.)

13 All This, and Heaven Too (1940). Anatole Litvak's elaborate drama in which the

eyed Charles Boyer
s into an ill-fated
ınce with Bette
s, a lowly governess.
June Lockhart.
s. 20 min.)

**The Loneliness of
Long Distance
ner** (1962). A
ıdid and justifiably
ous British film
ing Tom Courtenay
e misfit who is sent
is reform school as its
esentative in a track
t. With Michael
grave; Tony
ıardson directed.
s.) Also shown at
a.m. and Tuesday at
0 p.m.

Goodfellas (1990).
eat film about the
ual and monetary lure
rime, Martin Scorsese
Nicholas Pileggi's
ptation of Pileggi's
5 nonfiction account
seguy) of the life real-
mafioso Henry Hill.
ıry (Ray Liotta)
ates, celebrating the
noderate pleasures of
life; at the same time,
can see what vile filth
ınd his murdering
nds Jimmy (Robert
Niro) and Tommy
Pesci) really are.
ırs. 30 min.) Also
wn Tuesday at
0 p.m.

0
Charlie Hoover. The
miere of a series about
arlie (Tim Matheson), a
oroughly average guy
ıose life takes an
swing when he
covers that he has a
elve-inch-high alter ego
med Hugh (Sam
nison, of all people),
ent on making their life
ore interesting.
) min.)

**UNY The Gospel
ccording to St.
atthew** (1966). Pier
olo Pasolini's solemn,
ıcere, and very fine
ovie about the life of
ırist as written by his
ostle Matthew. (2 hrs.
min.) Also shown
ınday at **9:00 p.m.**

:20
Brief Encounter
946). Celia Johnson and
revor Howard in the
ıblime tearjerker of the
rties, a romance
etween a man and
oman married to
ifferent mates—this is
hat is meant by
bittersweet." Written by
Noël Coward; David Lean
irected. (1 hr. 30 min.)

0:30
**HBO The Kathy & Mo
how: Parallel Lives.** A
aped-for-TV version of
he pair's Obie-winning
ive show about the foibles
of women and men, of life
ınd death. (1 hr.)

11:30
7 The Big Easy (1987). Romance and justice in New Orleans, where bribery is a way of life. Dennis Quaid is a charming, mildly corrupt cop; Ellen Barkin is the proper assistant district attorney from the North who is sure that small corruptions lead to larger ones. She's right, and he has to admit it. But they still fall in and out of bed, and together they track down some bad guys. Jim McBride directed. (2 hrs.)

1:30 a.m.
2 A Streetcar Named Desire. This 1983 TV-movie version of one of Tennessee Williams's greatest plays is not bad at all, with Ann-Margret particularly riveting as Blanche. With Treat Williams, Beverly D'Angelo, Randy Quaid. (2 hrs. 30 min.)

SUN., NOV. 10

1:00 p.m.
4 The **New York Jets** badly want a victory, and the **Indianapolis Colts** may be just the team to help them out. Live from Giants Stadium.

9 Brian's Song. The classic TV drama, if there is such a thing—a 1971 tearjerker about the moving relationship between football teammates Gale Sayers (brilliant but cut down by injury) and Brian Piccolo (not so brilliant but charismatic and cut down by far worse than injury). With Billy Dee Williams, James Caan. (1 hr. 30 min.)

A-E The Last Act Is a Solo. Olympia Dukakis stars in Robert Anderson's drama about a long-forgotten actress who yearns for one last burst of onstage brilliance. (1 hr.)

2:30
9 Repo Man (1984). Alex Cox's cult classic starring Emilio Estevez as a punk from Los Angeles who joins with career car repossessor Harry Dean Stanton to seek out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. (2 hrs.)

3:00
5 Guilty Conscience. Anthony Hopkins, Swoosie Kurtz, and Blythe Danner are all very good in this 1985 TV drama about a man who argues with his alter ego about the wisdom of doing away with his wife to better enjoy his mistress. (2 hrs.)

4:00
2 The **New York Giants,** struggling for respectability, try their luck against the **Phoenix Cardinals.**

7 A Boy Ten Feet Tall (1963). Director Alexander Mackendrick's very nice film about an orphan's solo journey across Africa to his aunt's house. With Edward G. Robinson, Fergus McClelland, Constance Cummings. (2 hrs.)

7:00
DIS White Fang (1990). Jack London's story of the wolf-dog who gets a chance to rescue his master and mete out revenge against a former owner who brutalized him. With Ethan Hawke (the kindly young Alaskan adventurer), Klaus Maria Brandauer (the grizzled gold digger), and James Remar (the heavy, naturally). (2 hrs.)

TBS Telefon (1977). Charles Bronson, in a piece of inspired casting, as a KGB agent out to deter a Soviet defector from setting off a storm of sabotage in the U.S. Edge-of-the-couch stuff; with Lee Remick, Donald Pleasance, Tyne Daly. (2 hrs.)

9:00
2 My Son Johnny. (Reviewed in this issue.) Michele Lee plays a mother who has a problem: One son (Corin Nemec) kills the other (Rick Schroder), who, truth be told, was asking for it. (2 hrs.)

4 The Return of Eliot Ness. Al Capone's death throws Chicago for a loop, setting any number of hoodlums scrambling to nail down the town's lucrative gambling business. Robert Stack returns as Eliot Ness, bringing a heap of good to a den of iniquity. (2 hrs.)

7 Wife, Mother, Murderer. (Reviewed in this issue.) A lower-class Alabama woman tries to climb the social ladder by murdering her husband and daughter, setting her sights on bigger, better, more evil things. Based on a true story (aren't they all?). With Judith Light, David Dukes, David Ogden Stiers. (2 hrs.)

13 Sleepers. The third segment of the *Masterpiece Theatre* series about two KGB men who thought they had been long forgotten while on assignment in Britian. (1 hr.) Also shown at **10:00** on **49** and at **11:00** on **21**.

10:00
MAX Listen Up: The Lives of Quincy Jones (1990). A tribute to the prolific producer and musician, a collaborator with musical heavyweights that include Ray Charles, Ella Fitzgerald, Herbie Hancock, and Barbra Streisand. (2 hrs.)

SHO Public Enemy #2. (Reviewed in this issue.) Another reality series? Well, not quite; rather, a sharp parody of same, specifically *America's Most Wanted*. (30 min.)

11:30
7 The Purple Rose of Cairo (1985). Woody Allen's Depression-era comedy about illusion and romance, with Mia Farrow as a movie-obsessed waitress. While she's watching a swank comedy one night, the dashing hero (Jeff Daniels) steps down off the screen and sweeps her away. (1 hr. 45 min.)

MIDNIGHT
13 Living With the Living Theatre. A performance-art piece by Nam June Paik, a pioneer of video art, celebrating Judith Malina and the late Julien Beck, founders of the Living Theatre. Followed, at **12:30,** by **Play It Again, Nam,** a half-hour profile of the artist, including his Korean childhood and musical training in Europe.

1:45 a.m.
7 Futureworld (1976). Peter Fonda and Blythe Danner star in Richard T. Heffron's smart sequel to *Westworld*, about a band of robots who try to take the place of humans. (2 hrs. 10 min.)

MON., NOV. 11

8:00 p.m.
5 Working Girl (1988). Melanie Griffith plays a corporate secretary determined to become an executive in Mike Nichols's comic fable of ambition and status in the eighties. About as convincing as a sitcom, but engaging. With Sigourney Weaver, Harrison Ford, and the invaluable Joan Cusack. (2 hrs. 30 min.)

11 Child's Play (1988). The first coming of Chucky. A diabolical killer traps a mother and child in a web of murder by inhabiting an innocent-looking doll. (2 hrs.)

13 Childhood—"Life's Lessons." A look at the move from early to middle childhood (ages five to seven), when a child's potential begins to be tested by circumstance. Part 5 of 7. (1 hr.)

AMC Stars and Stripes: Hollywood and World War II. A one-hour special, with host Tony Randall, about the film community's wartime efforts, including selling bonds in Europe, staging USO shows, and making everything from heroic feature films to training and propaganda films.

9:00
4 Deadly Medicine. (Reviewed in this issue.) A new TV drama based on a true story about a pediatrician whose nurse—and best friend—has been killing children. The doctor, of course, gets the blame and must wrestle with betraying her friend. (2 hrs.)

13 49 Pearl Harbor—Surprise and Remembrance. (Reviewed in this issue.) Jason Robards narrates this new documentary exploring the surprise, tragedy, and infamy ofthe Pearl Harbor bombing. With archival footage from the U.S. and Japan, propaganda films, and much more. (1 hr. 30 min.) Also shown at **midnight** on **13**.

10:30
13 Not on the Front Line. A documentary featuring five women who served in Vietnam, all of whom are now lobbying for better recognition of women's efforts in that war. (30 min.) Also shown at **midnight** on **21**, at **1:30 a.m.** on **13**, and Tuesday at **10:30 p.m.** on **49**.

12:05 a.m.
TMC They Were Expendable (1945). A sterling John Ford World War II picture about an American PT-boat squadron in the Philippines. Robert Montgomery, an authentic Navy officer, is very good in the lead, as are John Wayne, Donna Reed, Jack Holt, and others. (2 hrs. 25 min.)

3:00 a.m.
7 The Island of Dr. Moreau (1977). Burt Lancaster is sufficiently ghoulish as H. G. Wells's wacko doctor who has devoted his life to blending man and beast. (2 hrs.)

TUE., NOV. 12

8:00 p.m.
5 Stripes (1981). Bill Murray and Harold Ramis, two screwups without a job, join the volunteer army and wreak havoc. Ivan Reitman's service comedy might have been made 25 years before: We get the same gags, the same girls, the same tough drill sergeant (Warren Oates) and the same basic plot, in which the worst platoon in the army pulls itself together and performs brilliantly (if a bit oddly) under pressure. With John Candy. (2 hrs.)

13 49 Fastest Planes in the Sky. A *Nova* special that tracks airplanes' speed records, which, since the invention of the plane, have been barely set before they're broken again. (1 hr.) Also shown at **9:00** on **21**.

8:45
2 Who Framed Roger Rabbit? (1988). Director Robert Zemeckis's amazingly soulful movie. In 1947 Hollywood, cartoon characters—known as Toons—are working actors like everyone else. A shabby, alcoholic private eye (Bob Hoskins) is engaged to spy on a Toon's errant wife. The movie mixes animated and human characters seamlessly and with dramatic power; it's an exhausting but deeply satisfying experience. (2 hrs. 15 min.)

9:00
13 49 My Doctor, My Lover. A study of the case in which a psychiatric patient filed a lawsuit against her doctor—who also became her lover—for sexual abuse. (1 hr. 30 min.)

A-E Virtuoso. A dramatic re-creation of the life of John Ogdon, the award-winning British pianist who, at the height of his success, lost his mind, trying to kill himself and his wife; ultimately, he conquered his malady, and the couple survived. (2 hrs.) Also shown at **1:00 a.m.**

10:00
4 First Person With Maria Shriver. Shriver chats with gabmaster Arsenio Hall, actor Patrick Swayze, former Miss America Marilyn Van Derbur, and hockey player David Quinn. (1 hr.)

MAX Crazy About the Movies: Michael Caine. A one-hour special about the actor born Maurice Joseph Micklewhite, a working-class kid from South London, who became one of the most prolific film actors of all time. Clips from *The Ipcress File, The Man Who Would Be King, Hannah and Her Sisters*, and the like.

10:30
13 I Know a Song. A 30-minute film about caring for parents with Alzheimer's disease.

NEIGHBORS WITH CULTURE

Several new or recent buildings are located either near or actually on the site of some of the city's most important cultural centers.

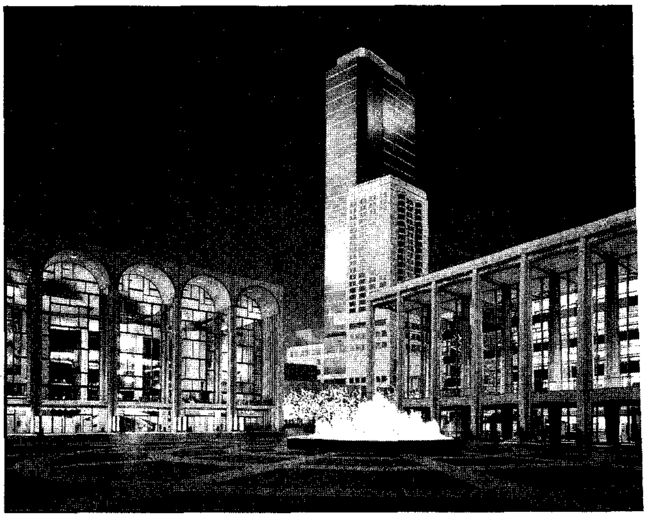
Museum Tower, a residential condominium with 261 units, rises 48 stories above MoMA's new, six-story west wing. The museum sold air rights for the residence to a partnership managed by Charles H. Shaw for $17-million, a sum that has helped to bolster the museum's endowment funds.

Construction plans for the museum expansion and the tower were carefully coordinated, and architect Cesar Pelli designed the exteriors for both, which were built simultaneously and completed in 1984.

According to Corinne Vitale, a broker with Douglas Elliman who currently has several exclusive listings at Museum Tower and who worked in the sales office there for several years, "The building attracts a lot of people with good collections who are very interest in the arts."

One selling point, she says, is that in lieu of real-estate taxes, residents make tax-equivalency payments to the Trust for Cultural Resources, which uses the money to help fund the debt incurred by the museum in its expansion program.

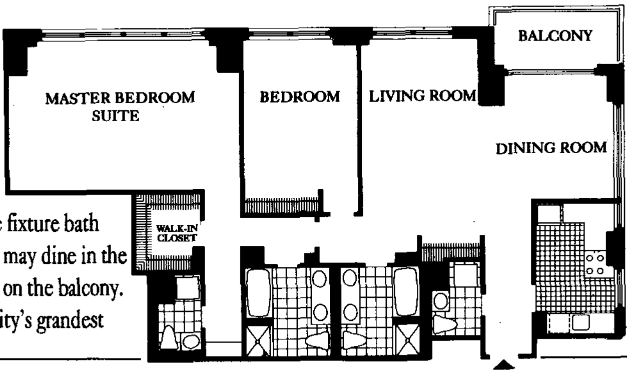
In addition to its relationship with and proximity to MoMA, the building's appeal, according to William Sherry, Douglas Elliman management executive for the tower, is enhanced by its service—the staff of fifty includes elevator operators and hall porters, as well as an on-premise housekeeping staff. The



The Stillman Group paid more than $45 million for the air rights to build Three Lincoln Center, a 60-story residential tower adjacent to the arts complex. Its apartments are now for rent.

"My wife wanted a two-bedroom pied-à-terre with a grand master suite, a balcony and an eat-in kitchen. She found it all at 200 East 69th Street."

A condominium home at 200 East 69th Street is New York's perfect pied-à-terre. This layout has an extraordinary master suite featuring two baths and a huge walk-in closet. The second bedroom has its own five fixture bath and there is also a powder room. One may dine in the kitchen, in the formal dining room or on the balcony. 200 East 69th Street also has the City's grandest marble-and-mahogany lobby. Round-the-clock, white-glove full service, a separate security staff, a private garden and an attended garage are among the many other compelling attractions of this remarkable residence. Schedule an appointment to visit our studio, one, two and three-bedroom homes and four-bedroom penthouses today.



200 EAST 69TH STREET

Trump Palace

212-535-5700

Condominium residences at market sensitive prices. Broker participation invited.
Sponsor: Donald J. Trump • Sales and Marketing Agent: The Sunshine Group, Ltd.
The complete offering terms are in an Offering Plan available from the Sponsor.

EQUAL HOUSING OPPORTUNITY

tsmanship and detail of the s can be seen in the ingbone teak floors and ns with marble walls.

Sherry rates it "one of the s top five condominiums." also one of the most ensive. Douglas Elliman ently has exclusives on a ge of units being offered for ale. One-bedroom units e asking prices from 0,000 to $895,000, pending on floor, views, and ndition.

Unfurnished one-bedroom tals are available for und $3,500 and furnished ts for $4,500. The smallest -bedroom units (1,917 uare feet) have asking ces of $1.2 to $1.7 million; d a fully furnished, 2,300-uare-foot two-bedroom is ng offered for just under $2-lion. Elliman's top listing in building is for a four-droom unit with an asking ce of $2.7 million, but there also a penthouse now on market for $7 million.

In 1986, Lincoln Center sold rights to a residential developer to help fund its expansion program. The Stillman Group paid more than $45 million for the right to build Three Lincoln Center, a 60-story condominium with one of its two entrances within the arts complex.

For the privilege, the developer also agreed to build a 400,000-square-foot facility that includes the new Lincoln Center Film Society Theater and housing for students and visiting faculty of Juilliard and the School of American Ballet.

Three Lincoln Center has been praised by both architectural and cultural critics, but unfortunately for the development group, it opened sales for the project in 1989, during the nose-dive of the real-estate market. Six months ago, disappointing results and the continuing sluggishness of the economy led to the decision to open the building to rentals. Approximately half of the tower's 347 units are now occupied, according to a Stillman spokesman.

The building has many special features, including a 60-foot pool and a workout room with a golf-swing analyzer and other sophisticated exercise machines—available to residents without charge. There is also a concert-and-meeting room where residents enjoy private concerts by renowned members of the Juilliard and Lincoln Center communities. On the service side, the building offers 24-hour concierge and valet services.

Standard unit details include granite kitchen-counter tops, custom wood cabinetry, and pecan-wood floors.

One-bedroom rentals at Three Lincoln Center begin at $2,100 per month, two-bedrooms start at $3,200 per month, and three-bedroom units are $5,300 and up. ●

JUST SOLD

Upper East Side

1 bedroom $205,000
11 East 86th Street
3.5-room, 850-square-foot cooperative; 2 baths, southern exposures. Maintenance $1,031.
Broker: William. B. May Company

Upper West Side

5 Bedrooms $1,375,000
44 West 77th Street
9-room, 2,900-square-foot pre-war cooperative; 3 baths, terrace. Maintenance $3,003.
Broker: William. B. May Company

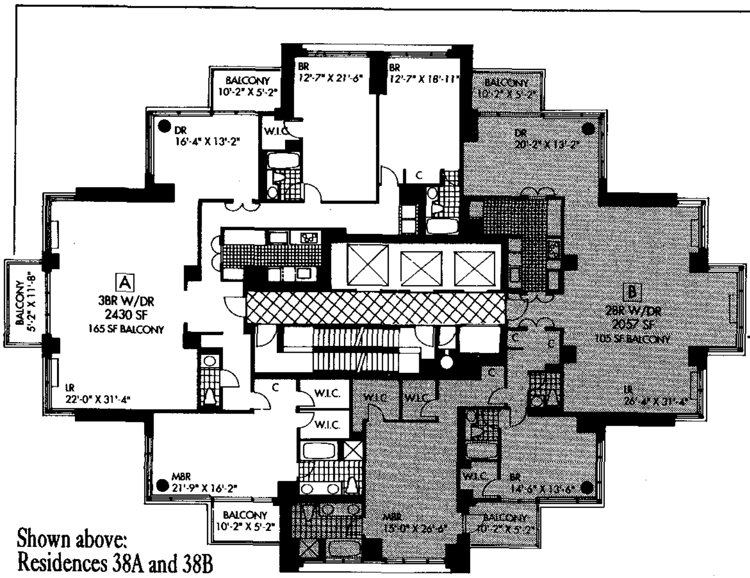
Midtown East

2 Bedrooms $1,350,000
641 Fifth Avenue
5.5-room, 1,795-square-foot condominium; 2.5 baths, furnished. Common charge $1,315. Taxes $1,250.
Brokers: Ambrose-Mar Elia/Corcoran

Upper East Side

2 Bedrooms $1,350,000
30 East 85th Street
6-room, 2,100-square-foot condominium; 3.5 baths, 2 balconies. Common charge $1,312. Taxes $510.
Broker: Ambrose-Mar Elia

"My customer needed spectacular entertaining space with a formal dining room and unobstructed views of Central Park. So I sold her a home at 200 East 69th Street."



Shown above:
Residences 38A and 38B

Residence 38A is a condominium home with three bedrooms, three and one-half marble-clad baths, a formal dining room, three balconies, abundant closets and one of the most breathtaking living rooms in New York.

200 East 69th Street also has the City's grandest marble-and-mahogany lobby. Round-the-clock, white-glove full service, a separate security staff, a private garden and an attended garage are among the many other compelling attractions of this remarkable residence.

Schedule an appointment to visit our studio, one, two and three-bedroom homes and four-bedroom penthouses today.

200 EAST 69TH STREET

Trump Palace

212-535-5700
Condominium residences at market sensitive prices.
Broker participation invited.

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The complete offering terms are in an Offering Plan available from the Sponsor.

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimu Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertio Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with Americ Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Christina Post for information and billi procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, Ne York, NY 10017-5906 or call 212-643-6500.

HOUSE
Westchester

White Plains, NY Westchester County 3 Bedrm Colonial on corner lot, LR/fplc, DR, modern kitch, 35 min to NYC. Great Value at $239,900. **Call Howard Dietz, American Classic Homes. 914-328-0821**

APARTMENT/CONDO WANTED

Prof'l Woman—Would like to rent a rm in Manhattan for occasional use. Nonsmoker, pristine. **Doreen - 516-725-2160**

HOUSE
New Jersey

Montague, NJ—Lakefront 2 BR, tennis, golf, pool. $71K or B.O. 201-293-3267

COOP/CONDO
Manhattan

70s East Terraced 4.5 Rms

Seduced By A Penthouse

All mint, all designer neutral, very sexy for Him or Her - dazzling & pristine 1 BR, plus Libr, 2 bths. Huge - w/EIK. 625-sq-ft planted terrace w/special views of City. F/S garage bldg. Fin perm.

Annette Kaye Res: 362-1152
ASHFORTH 288-9400

93rd St. E. High In The Sky

Elegant 1-BR, 1-bth in lux drmn bldg, new carpet/paint; many clsts. Great river/city vus. Gar, pool, hlth club (incl), easy in-out Manh. loc. Designer furn, plus stereo/TVs. Will sell complete - $120K, or option to rent. **212-289-3438 (H) / 718-886-4333 (W)**

E. 52nd St—Elegant, furnished 1 BR, slim terrace. Hi flr, sunny, great view. 758-1190

1-BR Triplex For Sale—Pvt rooftop terr, fpl. Midtown/E. Side 212-517-3458 10-6pm

COOP/CONDO
Westchester

Easy Commute To NYC—Walk to RR - Rye Sta. 1 BR, 1 bth, hg LR w/fplc, DR, new kit, totally renov. New w-to-w carpet. 2 red clay tennis cts, victory grdns, lo mnt. Solid fin. coop. Best ambiance for career couple/single. $129K. **203-531-5960/4261**

COUNTRY PROPERTY
For Sale/Rent

Spectacular Barn Lenox - Berkshires—Comm/Res. Rte. 7, in-town. 4 acs, a dream come true! **212-517-2383/516-5892028**

FLORIDA REAL ESTATE

Boca Raton—Exceptional values in ne ocean/intercoastal/country club lux pro
Call RON BACHRAD at **800-225-7845**
ARVIDA REALTY SALES, LTD.

Turnkey Pompano Bchfront—2/2, hi f all new furn, tile, paint, TV, great deco $120K; rent yrly $1100/mo. 305-968-516

OFFICE SPACE
For Rent

Beautiful Office Space—Entire top floo of a brownstone on West 73rd St. Histori block, off Central Park. Lrg rms w/fplc, ki full bth, lots of closets & storage space Receptionist during business hrs. Avai 11/1. $3500/mo. Contact Liz: **212-799-505**

TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $ 30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Cynthia Cordy or Kendra Callahan for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

PRICEBUSTER
PRAGUE/BUDAPEST FROM $899 !!
8 days including air on Czechoslovak Airlines. First class hotels, sightseeing and services of an American Tour Manager. Frequent departures. For brochure, call **GENERAL TOURS** at **(212) 685-1800** now, or see your travel agent.

AIRLINE

LOW FARES - ASIA & EUROPE Tokyo $900. London $580. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668 / 212-809-3818**

CRUISE

DISCOUNT CRUISES
International Tours 212-242-2277

BED & BREAKFAST
New York

Gracie Inn - Hotel—Apt. E. 81st & York. Bkfst incl. $79-$175/night. 212-628-1700

A Manhattan Hotel Alternative—Private apts from $90 per day. 212-206-9237

BED & BREAKFAST
Florida

KEY WEST - Curry Mansion Inn
Fabulous Victorian showplace - now romantic Inn. Elegant. Complimentary breakfast. Daily cocktail party. Beach club. Walk to everything. Voted best guest house in Key West. Call **1-800-253-3466** for new brochure and special midweek rates.

INNS & LODGES
New York

Roslyn Village Motel, LI—A charming motel in the historic village of old Roslyn. Convenient to city. Dly/wkly. **516-621-9657**

RESORT
New York

Singles/Couples—Su Casa, Woodstock. Sports/exercise/dance. Affordable Club Med atmosphere. Broch. **914-657-6900**

HOTEL
New York

Milburn Suite Hotel - 242 W. 76th St.
Stay In NYC's Finest Neighborhood. Newly renovated, modern, spacious rooms w/kitchenettes, from $89 per night.
NY: 212-362-1006 800-833-9622

See Your Name in Print & get responses.
Call The Travel Section 212-643-6500

VILLA/CONDO/APTS
Europe

London—3-BR near British Museum Feb-May. £300/per wk. 212-247-0966

VILLA/CONDO/APTS
Mexico

PUERTO VALLARTA...Don't Just Visit! Live It! Choose from 40 private villas, 2 to 10 BRs, pool & staff. Major CC accepted. Jennifer: 203-333-4322/FAX 203-579-9133

VILLA/CONDO/APTS
The Islands

ST. MAARTEN—Oceanfront villa with breathtaking sunsets, view of Saba & St. Barts. 2 BR/bth, pvt pool, maid, A/C. Perfect Vacation - **914-778-2581**

MAUI GOLF COURSE HOME
Great view, sleeps 8, close to Beach Lahaina. Call Debbie, 8:30am-4:30pm CT, M-F, Brochure. **615-781-6441**

St. Maarten Luxury Oceanfront Villa—5 BR/4 BTH, large DR, kitchen, large pool, maid. Perfect vacation! **Call 201-567-9191.**

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HEALTH AND FITNESS

ew *York Health And Fitness* is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads. characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. inimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **ertified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, astercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **ontact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

COUNSELING

INDING A THERAPIST TO TRUST
S HARD... WE'LL MAKE IT EASY.
anhattan Referral Service ℠ matches ou with a licensed therapist specifically trained to help with your problems.
212-439-0322

ERSONAL PROBLEMS?
sychotherapy Associates Are Specialists In Making The Right Referral.
Free Phone Consultation. **212-439-4994**

MEN & WOMEN
SINGLE OR DIVORCED
icensed Therapist Is Forming New roup To Address Issues Pertinent To ou. Free Initial Consult **212-675-6438**

EVEN THE WORST MARRIAGE—s Worth Saving. Weekend Workshops-ounseling. For Free Recorded Info **12-571-4498 & 212-406-3520**

HEALTH & BEAUTY

WRINKLES! BAGS!
The Answer: Cross-Linked Elastin.
Revolutionary! Ours Exclusively!
1/2 oz. $30, 1 oz. $45. 1-800-255-4265

lectrolysis By Mala Feit, RN—Free onsultation. E. 57th - 212-753-1200

HEALTH And FITNESS
To place your ad,
call Mark Bristow at 212-643-6500.

HOLISTIC HEALTH

The Next Level: GOD-BEING
Sacred Intimate Counsel 212-686-3273

Healthful Body & Mind—Best Bodywork. Super Blue-Green Algae. 212-874-2982

HYPNOSIS

Certified Hypnotherapist—Smoking, Weight. Only One Session. 212-265-2772

Therapeutic Hypnosis—Stress, Smoking, Weight, Fears, Pain. Nancy Donenfeld, certified since 1972. 200 E. 61 St. 758-7575

Advertise Your Product Or
Service In New York Magazine's
Health & Fitness Section.
For Advertising Information, Call
Mark Bristow At **212-643-6500.**

MASSAGE/THERAPEUTIC

Mano Matthews—Also Dancers'/Sports Massage. W.73. 212-724-0717, 787-1883

Expert Swedish—Deep Tissue, Pressure Points. Injuries. Jeanie. 7 Days. 750-8947

NU LOOK - JAPANESE SPA
Shiatsu - Swedish. Sauna & Steam Room.
M/F & Couples. Residential Service Avail.
11 E. 36th. 212-447-6666 800-834-7286

Therapeutic Massage for Men/Women—Swedish/Shiatsu/Sauna. 594-1602

ORIENTAL PARADISE—
Swedish Shiatsu/Shower. Private.
Corona, Queens **718-898-2560**

Licensed Massage By Fitness Trainer—Swedish/Sports Massage. Eric. 586-6149

LOTUS JAPANESE SPA
Shiatsu - Swedish / **NY Penn Hotel**
(212) 502-8732 Open 7 Days. Men/Women

SERIOUS-MINDED ONLY—
Professional Offices. Female, Licensed Massage Therapist. Midtown. 672-5270

Swedish Shiatsu—New York Licensed. For Men & Women. 212-661-0777

Madison Tower Health Club—
Sauna & Massages. Men & Women.
22 East 38th. Best In NY. 212-685-6978

Swedish/Shiatsu—Have You Forgotten How Great It Feels? Joyce: 212-696-0043

Licensed Therapeutic Massage—Douglaston, Queens. 718-225-1123

KOBE 56 - JAPANESE SPA
Shiatsu, Steam, Sauna. Men & Women.
(212) 586-0555 / 333-2588 - 7 Days

Westchester Therapeutic Massage—For Men/Women. In Your Home. Licensed Therapist. Call 914-761-6251

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Colon Therapy With Nurse—Healing Stress-Reduction Specialists - In Private Atmosphere. **212-831-6433**

RN - Irrigations—Individual Disposable Packs. $35. Tues thru Fri. 212-725-1425

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Is The Place To Advertise Your Service.
Call 212-643-6500

OPTICAL

Contact Lenses / Super Bargains
Acuvue Disposable Lens.
We Will Beat All Advertised Prices.
Colors Too! Discount Frames.
Call For Free Brochure - 212-294-9084

ALAIN MIKLI SAMPLE SALE AT
OPTICAL EXCHANGE
Fantastic Styles At Prices Below
Wholesale - Now Thru November 16th!!
498 7th Ave (bet. 36th & 37th Sts.)
500 5th Ave (bet. 42nd & 43rd Sts.)
Hours: Mon-Fri 9am-6pm. Sat. 11am-5pm
212-459-9000

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Gurdjieff-Ouspensky Center Now—Accepting Students. 212-642-8173

JOIN THE FITNESS CROWD!
Target Our Upscale Readers
Who Care About The Way
They Look And Feel!
Advertise your service
in NEW YORK's Magazine's
Health and Fitness Section.
For rates and information,
call Mark Bristow 212-643-6500.

PHYSICAL FITNESS

Personal/Professional Trainer—I'll Make You Look & Feel Your Best. 212-213-1415

Beach Bodies—Private In-Home Trainer. Best Workout In Town. 212-247-6934

Shape Up At Home Or Office—Certified, One-On-One Fitness Inst. 212-254-9770

Personal Trainer—Former AAU Mr. America Body Builder. 718-424-8709

Aline Fitness—Certified Trainers. Insured. Private Gym. References. 759-4689

Personalized Exercise - 212-966-1249—Expert Instruction In Your Own Home.

The Bodysmith Company 212-249-1824—The Finest Certified Trainer For You.

NEW YORK's Health And Fitness—Section. To advertise, call 212-643-6500.

SMOKING PROGRAMS

Stop Smoking—Professional One-On-One Counseling With MD. 212-472-6508

WEIGHT CONTROL

Personal Workouts For Women—Certified Trainer - Susan: 212-249-6734

Certified Hypnotherapist—Weight Loss. Only 1 Session. 212-265-2772

LOSE WEIGHT SENSIBLY
Lose 3-5 lbs per week -
working **one-on-one**
with a specially-trained MD.
FIFTH AVENUE MEDICAL INSTITUTE
Official Medifast® Center
Most Insurance Accepted
860 5th Ave. (68th St.) **212-628-3113**

MEDIFAST
Weight Loss & Control Program
Offices In NY & Bergen County
212-517-1495

Stop Dieting! Change Habits. Free consultation, one-on-one, your office or ours. **The Caryl Ehrlich Program 212-752-8377**

WEIGHT CONTROL & MEDIFAST
- Medically-Supervised Weight Loss
- Personalized Eating/Exercise Plans
- Behavior Reshaping
- Long-Term Maintenance
- Possible Insurance Reimbursement

RENAISSANCE MEDICAL GROUP
34th & 2nd —— 212-686-3131

THE NEW YORK CHALLENGE:

Look good and feel great while leading an active, busy life.
A body just can't do it without some help!

Every week, 1.7 million affluent New Yorkers can find that help in NEW YORK Magazine's HEALTH AND FITNESS Section.

If they're looking for help with losing weight or gaining strength, stopping smoking or improving their smiles, they will look for the right category under the HEALTH AND FITNESS banner.

To consult on this terrific advertising opportunity in NEW YORK Magazine's HEALTH AND FITNESS Section, call Mark Bristow at (212) 643-6500.

THE NEW YORK CHALLENGE...
Take advantage of it.

ENTERTAINING

New York Entertaining is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; $3 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold p followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-t insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Ph orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New Y NY 10017-5906 or call 212-643-6500. **Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publish

CARICATURES

Herman—"Party Artist Par Excellence." Unique portraits via mail. 914-357-3318

Leading Caricaturist—Enliven your business or private party. 212-873-1695

They'll Leave Smiling!—Brilliant caricatures. L.R. Edmonds 212-724-2800

The Good, The Bad & The Beautiful!—Realistic Caricatures. 212-662-8097

Caricaturist/Comedian—Fast, Funny, Friendly. 212-254-8927/914-834-4079

Caricatures By Giordano—Free samples. Fast. Reasonable prices. 201-778-6379

Caricatures & Face Readings—By Sherry Lane, since 1968. Corp./Priv. 212-675-6224

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. 718-782-2250

Caricatures By Cheryl Gross—Will make your party great! 718-768-7407

Top-Rated Caricaturist—Parties, corporate, on paper or T-shirts. 1-800-428-8759

ENTERTAINMENT

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NY's BEST! CLASSACT 718-482-7464

ALWAYS ENTERTAINING
Winter Wonderland Fantasy Performers
Santa, Elves, Reindeer, Carolers, Fairies, Dickens, Magic, Mime, Music, Jugglers, Face Painting & much more! **212-255-9540**

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The finest entertainers for every occasion. Corporate/Private Parties. **(212) 781-1440**

• HOTBODIES / HOT!!! •
· M/F Strips/Bellies/Holiday Costumes ·
516·424·4016 · 212·912·1705 · 718·343·3535

FUN NEW PARTY IDEAS
Instant Superimposed Photos Of Guests.
Movie, magazine, sport themes, etc.
Video/audio & money booths - other new Social/Corporate ent. ideas. **800-223-6060**

PSYCHICS - Parties/Private
Ages 7-77; All kinds of acts. **599-7576 Fun!**

Why Do Adults/Kids Love—Michael the Magician/Mindreader? Call 212-677-1536.

DIAL-N-ACT • 212-861-2438
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Hot Strippers, Belly, Tarot, Palms, Santa.

Master Magician—Exciting fun for all events. Participation. 212-885-3038

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Movie Madness®—Zany director leads guests in a hilarious custom-written skit. Adult, Bar/Bat, Mysteries. **212-362-3708**

SPECTACULAR EVENTS!!
STARRING LOOK-ALIKES/THEMES
Innovative Entertainment, Music, Decor, Lights, Favors...**THE WHOLE EVENT!**
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"MAGIC AGENCY, INC."
All Types Of Entertainment At Its Best.
Corporate & Private Events. **212-288-9133**

Palmistry, The Tarot, Numerology—By registered psychic. 212-410-1299

Be A Singing Star—Portable Recording Booth. Video Singalong. 718-268-4411

When—Your guests are stars - so are you! U.B.A STAR. Karaoke Show 212-518-4075

"Bravo!" Entertainment--NY's Top Talent **Murder Mysteries,** Hollywood, N. Turtles, Look-alikes, Clowns, Magic. **212-744-9000**

SEXY STRIPPERS 744-9000
Hot Show, Great Looks. Pick from Photos.

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TV GAME SHOWS & DJs
Personalized TV quiz shows - incl. Name T. Tune, Wheel, 21 & more! Disc Jockeys for corp/pvt. Amazing refs. **516-938-8181**

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Handwriting Analysis Is Fun—Electrify your party! Free demo. 212-755-7884

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Highly Successful, Very Handsome— Professional - who enjoys sailing, running and the good life, yet is spiritual, vegetarian, grounded and likes yoga - is looking for LI or NYC woman, 35-45, who is very attractive inside and out. Photo and note a must. Will exchange. 2654 ✉

If Murphy Brown May Settle Down—By the end of this season, it’s time for me to place an ad! 35, Jewish, attractive, athletic - businesswoman by day, comedy writer by night - seeks a N.O.R.M.A.L. (neurosis-free, open-minded, reliable, metaphysical, agreeable, loving) man for eternity - or until the Giants win another Super Bowl. Note/photo. 4036 ✉

Magical Relationship Desired—By a wealthy attorney/film producer, 35-something, 6’, Jewish, divorced. They tell me I’m handsome, playful, passionate, sensitive and self-aware. I’m seeking a tall, beautiful, elegant, dynamic woman who is available for friendship, romance and intimacy. Note/photo (please). 4071 ✉

Attractive PhD, Male—Trim, athletic, 5’8”, successful and very affectionate - looking for warm, slim, attractive female between 35 and 45. A Warm, cozy dinner should tell us something. Write with photo. 7229 ✉

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $31.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for N
Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accep
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in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include day
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AAA—Attractive, amiable, articulate young 50s, suburban Jewish widow, 5'7", sincere; enjoys dining, dancing, quiet times. Seeks good match with quality gentleman. 7378 ✉

Caring Man—43, Jewish, divorced, seeks attractive Jewish female, 30-38. 4041✉☎

Wow!—Long-legged, sweet, athletic, 31-year-old Jewish lady seeks tall Jewish male, 30-37, who's got it all. Nonsmoker. Photo/note. 4052 ✉

This "Sally" Seeks Her "Harry"—Where is my friend and lover (in that order)? Attractive 39-year-old female, accomplished professional, fun-loving, caring - seeks male counterpart, 43-53, for meaningful relationship. Harry, I'm waiting for your response. Include phone number and photo if available. 2685 ✉ ☎

Marriage-Minded Mogul—Slender, Jewish, high-energy, Ivy League businessman, 5'6", with a mind, muscles, money and manners. Seeks woman, 29-43, with a beautiful figure, brains to match and basic human values, for romance, companionship, fun, sharing, going places - culminating in marriage. I like extremes: the beach and skiing, classical music and rock 'n' roll, fine arts and business, southern CA and Paris, champagne and orange juice. I need your presence to fully enjoy a NYC co-op, West Hampton country home and art collection. Young mother welcome. Please send photos and a brief note with likes/dislikes, your questions, important information and telephone number. Every photo will receive a call. 2678 ✉

Understated Lady—52, warm, attractive, wishes to meet professional man to age 60. Please write. 7404 ✉

Absolutely Bewitching—Samantha lookalike. Adorable, caring, sincere, fun-loving lady, seeking Darrin: honest emotionally stable, successful, 40-plus man - for the good life and a lasting relationship. Photo a must and will answer in a twitch. 2662 ✉

Westchester—Beautiful, blue-eyed blond, age 37, professional woman - who is well-educated, slim, active, extremely bright and sophisticated - wishes to meet successful, professional Christian male, age 37-48, with traditional values, for warm, loving and lasting relationship. Prefer replies from Westchester/Southern CT/Northern NJ. Photo/note. 2672 ✉ ☎

Attractive Designer—Looking for a politically progressive, successful, intelligent man to build a lasting relationship (40s-50s). Photo and note. 4048 ✉

For The Man Who Has It All—But that special lady. You: used to life's finer things, 40-65. Me: blond, size 6, looks, style, wit, warmth, mid 40s. 7396 ✉ ☎

Lovely, Very Pretty—Accomplished NYC woman seeks a friend and gentleman - fit, fun, 50ish, astute, kind, Jewish. Note and photo please. 4059 ✉

Very Nice Business Professional—35, 6'2", very handsome, intelligent, serious yet playful, wide range of interests. Seeking nice, caring, sensitive, pretty Christian woman, 25-45. Note/photo. 7373 ✉

Handsome, Successful—Jewish, Westchester, real estate, 39, 5'9" - seeks slim nonsmoker who likes drives in the country, movies, science, being together, and wants to develop a caring and loving companionship. 7388 ✉

Better Than Terrific—35, 5'8" male - attractive, vibrant, professional, Jewish and warm. Will pursue stylish female who sees the whole picture, savors romance and can hear wedding bells. 2652 ✉ ☎

Handsome NJ Attorney—38, Jewish, father - divorce pending, seeks fit, sensitive female companion. Photo. 4061 ✉

Tall, Funny, Good-Hearted Man—45, reluctant to face winter without a lover, seeks trim, affectionate, very down-to-earth woman under 40. 4045 ✉

Blond, Bright, Beautiful—Jewish, 44, 5'5", professional, seeks Jewish male playmate to spoil and pamper. Respond: POB 376, Old Westbury, NY 11568

Attractive Doctor—30s, sincere, funny, Jewish. Seeks warm, attractive young woman. Photo. 4034 ✉ ☎

Slim, Laid-Back Man—53, likes arts, seeks lovely woman, 30-50. 2681 ✉

SEND
A WRITTEN RESPONSE
Here's How:

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New York Magazine, Box # ______
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Ski Bunny Seeks Her Bum—Attrac
smart, sensual, professional, mid
woman wishes to meet tall, succes
powerful mogul expert for warm frie
ship, fun and romantic times on the slo
and in the Hamptons. 2696 ✉ ☎

Handsome Attorney—63, 5'10", succe
ful, humorous, desires very pretty, inte
gent professional lady, medium heig
clean-cut, slim, about 50, for signific
relationship. Phone/bio and clear, u
dated photo a must. 4067 ✉

Elegant But Also Haimish—Pretty, wi
NYC attorney, tall, slender, seeks Jewi
man under 50. 7382 ✉

Beautiful, Blond, Joyous—Westchest
lady. Seeks warm, gentle, honorable ma
38-50, to add to autumn sparkle. 7372

Tall, Attractive, Long-Legged Redhead
Who is also smart and funny, 43. Looki
for a very funny, bright and successf
man. Must have a sense of humor abo
himself. Everything else could magical
fall into place. Smokers fine. Photo a mu
2671 ✉ ☎

Do You Know—What's really differe
about me? I could write an ad like eve
one else's. Truth is, I am a delightf
woman with an inquiring mind and
adventurous spirit. I like the usual but lo
the unusual. Nothing is more appeali
than a genuinely creative-thinking ma
with warmth, integrity and a twinkle in h
eyes (48-58), who has used his gifts
achieve success and enjoy his life. Not
photo please. 7376 ✉

Romeo And Juliet—Died far too youn
What a tragedy! (Just ruined the sequel
Anyway, this single white male - 34, nice
looking, sincere, successful MBA - like
happy endings. You do too. Being tragic
averse, we're both hard-working, con
cerned NY Times types much of the tim
- but not always... My Juliet is a singl
white female, 27-32, slender, pretty, car
ing, analytical, very intelligent, seekin
best friend now, family someday. Well, I'm
here. Wherefore art thou? Photo please
7310 ✉ ☎

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x County, NJ - Jewish Redhead—e, elegant, passionate, financially se-. Seeks honest, tall entrepreneur, 5. Let's develop friendship into love monogamous "ever-after". smoker; beard a plus; children won-ıl. Phone/photo/note. 2684 ✉

ly And Soul—Extremely fit, cute, thy, spirited male professional, 5'11", ɪing a great-looking female - 30s, very ., sensuous, smart and adventurous. to/phone/note. 7384 ✉ ☎

citing—Ever-evolving, tidimensional, adventurous, deep-king, good-looking, Woody Allen-, 39-year-old, highly-educated, single ish male - into philosophy, psychology, aphysics, politics, religions and the ld. I am also deeply enamored by the ale mystique and appreciate a woman) occasionally likes to dress up and w off her female mystique. I seek an active, sensuous, feminine, warm and ıre, younger woman, 23-32, to explore 's mysteries and share my eclectic :rests. Photo/note. 4050 ✉

t, Sensuous, Striking—(Sometimes ıning), somewhat feisty, somehow ırdinary, genuinely warm Jewess, 37 -) views the world through big deep s, who upholds progressive humanist efs and who is reputed to often emit ls of reverberating laughter - seeks very ;ht, caring, slightly serious man who laugh at himself and life's absurdities. fer note and photo. 7359 ✉ ☎

arm, Down-To-Earth—Jewish female, attractive, socially conscious. Enjoys tdoors, art, laughter, career. Seeks ıny, kind, marriage-minded man, 35-45.) drugs/smoke. Photo a plus. 2701 ✉

etty, Successful, Athletic Lady—Seeks rtner for life's adventures. I'm slim, rly 40s - love sports, the arts, the out-ors. You are upbeat, Jewish, secure, ccessful, funny and fit. Photo. 7367 ✉

ırly 60s, Still Youthful—Widower, pro-ssionally and intellectually active, ıotionally and financially secure, well-ıveled, considerate, needing only the ;ht someone to make life complete ;ain. I'm Jewish; you may or may not be. ıt please be bright, warm, nonsmoking ıd preferably petite. 4047 ✉

eal Estate Developer—6'5", talented ıd very successful, Christian nonsmoker his 40s, seeking a partner to share his 'e and widen his horizons. Basically a ɔmebody with new-found time to travel. :e knows how to make money but needs ı adept companion to travel gracefully in usiness and social circles. This down-ome guy needs good company and a bit f elegance to share his North Shore /aterfront home. His preference is for a all, slim, attractive 30ish gal with a sense ıf humor. He needs an intelligent, nurtur-ng, non-doormat woman who has an ıpbeat approach and would complement ıis busy but conservative lifestyle. Send ıote/phone/photo. POB 59, Centerport, NY 11721

Classy Lassie—Teacher of the year, very attractive, slim, athletic, DAR, looking for a caring, sincere man, 35-50, to laugh with and share the best life has to offer. NY/NJ. 7385 ✉

Successful Attorney—47, 6', 175, divorced, seeks serious relationship with professional woman, 35-45. 7389 ✉ ☎

European Female Wanted—21-38, clean-cut, shapely, sexy, enthusiastic. Education/job status are unimportant. I'm a successful, lean, athletic banker, 44, well-traveled, fun, warm - loves the Alps. Photo optional/note. 2676 ✉

Warm, Handsome—Jewish male, 31, 6'2", Ivy JD/MBA, still believes that an exceptionally bright, refined, slim Jewish female will eventually surface for air. Note/photo please. 4073 ✉

Winterize Now—Affluent Florida physician, late 40s, 6', seeks long-term lady for his sunny beach. She must be well-educated, under 35, slender, nonsmoker. Bio/photo/phone. 2679 ✉

Will The Man Of My Dreams—Please come forth? Me: 35, petite, Jewish, professional, pretty. You: 34 plus, handsome, professional, fit. Photo. 2663 ✉ ☎

Handsome Italian-American Dentist—Mid 40s, seeks very attractive Italian-American woman, DDS/MD/JD/PhD, 32-42, for pasta, opera, and romance leading to marriage. Phone/photo. 4072 ✉

Casting Call:—Male - warm, sensitive Jewish professional for friend/lover/husband - to Westchester leading lady, 40s, psychotherapist. Photo. 7408 ✉ ☎

True Gentleman Looking For—A real lady. I'm very good-looking, upbeat, intelligent and love to laugh. I'm 42 years old and a Manhattan resident looking for a very pretty lady who is smart, also fit, laughs easily and wants to share all the city has to offer. Note/phone/photo if handy. 4042 ✉

Be Careful Of What You Ask For—You just might find it. Vivacious, slender, 5'4", blond and blue, 32. Skier/runner/biker. Seeks adventurous and successful, Jewish male partner, 32-40, who also loves music. Photo required. 2686 ✉

Professional, Tall, Attractive Woman—Dark hair, hazel eyes, physically fit, seeks a professional man, 32-40, 5'11" plus. Be intelligent with a good sense of humor. Photo/note/phone. 2680 ✉ ☎

Advocate For Life - Children—Handsome, daring social worker, 50s, warm, caring, romantic. Desires woman for intimate love affair, forever. Let's share walks on Madison Avenue - strolls in the country, my cooking, fireplace interludes, zoo adventures, play bridge, theater and cuddling, etc. 7368 ✉

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Too Good To Be True—29, beautiful, slim Jewish female (Meg Ryan type) seeks the man who ordinarily wouldn't answer this. Intelligence, success, style and a great sense of humor are qualities we both share. You are secure, warm and charming, with GQ looks/style, 28-38, and ready to meet your counterpart. Note/photo a must. 2687 ✉

Life Is Wonderful—With a tall, classy, intelligent, fun-loving lady whose interests are diverse. If you have a zest for life, and are sensitive, romantic, sincere, 6' or over and 30-45 years old, maybe we should get together. Send photo/note. 7387 ✉

Guys Like Me Don't Grow On Trees!—If you are 24-32, attractive, slim, easygoing, athletic, and want to share life, love and laughs with someone special, then this handsome, slender Jewish male, 5'8", is looking for you. Letter/photo. 2692 ✉ ☎

Sweet And Charming Lady—With a great smile - intelligent, pretty, slim, 5'5", redhead, hazel eyes, 34 - seeks Jewish gentleman, 38-48, who possesses quality and brains. I love the arts, especially opera and ballet, travel, sports, a great evening on the town and a quiet evening in the country. If you have similar interests and want to develop a loving, monogamous relationship, please respond. Note/photo. 2691 ✉

I Need A Man—Big enough not to feel threatened by an intelligent, cosmopolitan female - journalist - who desires appreciation for the foregoing but is otherwise pure woman. I am blond, 5'7", 50, with eye-catching face and figure (slim), sense of humor and of honor. Seeking urbane, passionate, playful man who stands straight, walks tall. I don't smoke - you may; if you waltz, tango, speak Italian - even better. Race unimportant. Photo appreciated. 2688 ✉

Doctor Dad—42, successful MD, intense, intellectual, athletic, kosher, content. Seeks brilliant, beautiful, professional Jewish woman, under 35, for romance. Hiking in Negev or Rockies, or an eight-minute mile, a plus. Note/photo. 7358 ✉

Class Act—My grown son (20) has a 44-year-old father who's successful, handsome, funny, classy, fit (5'10", 170 lbs) and sensitive. Dad is an Upper East Side Jewish professional with presence and integrity, who loves movies, books, theater, fun people, travel, romantic dinners, holding hands, etc. Dad wears Paul Stuart and Levi's - and is comfortable in both. You are a bright, attractive, tall (5'5" plus), independent professional - Manhattanite, with style and sophistication - who is ready to meet a special person. Hopefully, this will be my first and only "Strictly Personals". Note and photo please. 7369 ✉

Good-Looking Male—38, 5'11", Jewish CPA. Enjoys movies and quiet evenings. Seeks warm, slim, pretty woman, 24-38, for relationship. Photo. 7390 ✉

Lively, Lovely Artist—Seeks warm, fit, imaginative, literate, nonsmoking NYC man, 44-55 - enjoys Matisse, Beethoven, selfhood. closeness. Photo. 2689 ✉ ☎

Offbeat Jewish JD—Handsome, 26, Ivy, athletic and cultured, seeks attractive, slim, very bright, outgoing, earthy woman, 22-28, for serious relationship. Great prose/photo. 4038 ✉

Ballroom Dancer—35, and getting a kick out of being alive. By now, I know I like ballroom dance teams, putting greens, lazy daydreams, Yeats' fine rhymes and serendipitous finds. But think I could find a place in my heart for most anything graceful, tender, funny or smart. So, if you're a woman of warmth and wit, talk to me dear. 7391 ✉

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Indiana Jones Type—Single Jewish male, 36, handsome, tall, athletic, slightly refined, daring and willing, successful business owner - looking to spoil and adore my future Queen or Amazon princess. Which are you? Tell me. 21-30something. Note/photo please. 7360 ✉ ☎

If You Are—Interested in knowing a slim, 50ish, unpredictable woman. 4053 ✉

World-Class Bachelor—32, 5'10", 170, athletic, successful, sincere, emotionally mature, PhD - loves to play and share. Start the love connection. 4035 ✉

Lovely Artist - Designer—Mostly living a country life style now (Dutchess/Berkshire Counties), seeks a sexy, health-conscious (skiing plus) boyfriend, 45-60. 7392 ✉

Exceptional/Vivacious/Petite Lady—Of style - spontaneous/travels/skis/boats. Seeks classy/Jewish team player, 26-35, fit/ambitious/successful/outgoing/loyal/FL lover. Likes above - more. Photo. 4055 ✉

Keep In Shape With Me—Physically fit, nonsmoking mensch seeks attractive, friendly, young-at-heart lady, 28-40, with all faculties, who knows how to laugh. Note/photo/phone. 2690 ✉

The Best Is Yet to Come—Dentist, business entrepreneur, 41, independently wealthy, divorced five years, no baggage - enjoys movies, theater, fine dining, travel. Desires woman, early 30s-mid 40s, for serious relationship. Photo please. 7393 ✉

Attractive, Cultured White Male—44, 6', slim, vegetarian, seeks attractive, intelligent woman (any race) who loves animals, classical music, opera - (tennis). Please send photo/letter. 7402 ✉

Move Over Connie Chung—Sultry, spirited, slim, sparkling, former Asian beauty queen, early 30s, searching for tall, highly successful, sagacious sweetheart for committed relationship and possibly the evening news. Note/photo helps. 4057 ✉

A Normal Guy For A Change—Amiable, down-to-earth Jewish professional, 33, 6'3", looking for his special female counterpart to share and enjoy music, travel, fitness-related activities and a relationship with a future. Photo appreciated. 7370 ✉

Nice Guys Don't Finish Last—Exceptionally good-looking, successful lawyer, Jewish, 30s, seeks bright, pretty, sensitive lady. Photo. 4056 ✉ ☎

Accomplished Jewish Male—Intent on crossing paths with Jewish female, early 40s, pretty, slender, young-looking. Willing to escape to nice home: beautiful Boulder, Colorado. If sea and ski are enticing, as well as endless supply of charisma, respond enclosing a photo. 7361 ✉

Very Pretty CPA—Jewish, 30, 5'5", slim, fun, loving, sincere. Seeks athletic, honest professional male for love and marriage. Note/phone/photo. 4049 ✉

Skier—With whom to consociate sought by professional female, nifty 50. 7401 ✉

Seek Woman, 38-50—Retired, lazy, unambitious, drive '85 Chevy, smoke, love freedom and Rubenesques who are literate, sensuous, easygoing like me. I'm 5'9 1/2", 175 lbs, over 60, very virile, gentle and fun to talk to - pleasant-looking, nicely built, Times crossword, magazine and book-section addict. 4063 ✉

Divorced White Female—Class act, looking for friend and lover: successful, sane, 40s-50s, over 5'9", Italian or Jewish, sense of adventure. Photo a must. 2694 ✉

Bright Beautiful Professional—Caring, romantic, cultured and athletic - an energetic Manhattanite who enjoys life fully - seeks similar male, 49 plus. 2695 ✉ ☎

Long, Slinky And Sensual—Sweet and gentle in nature, inquiring mind. Seeks wonderful but flawed mid-aged man. 2651 ✉

Seinfeld's Looks—Humor and personality...in a CEO who seeks a fit, slim, pretty female, 25-35, to share the good life. Photo please. 4033 ✉

Beautiful, Smart, Funny, Articulate—Nice lady, 53, seeks nonsmoking male counterpart. 7371 ✉ ☎

Attractive, Funny, Successful—Businesswoman/mother, 40, looking for exceptionally together man (both body and mind)... Should be sensitive, caring, intelligent, sharp, irreverent when appropriate - and who understands/shares the Talmudic wisdom found in the philosophy of Jackie Mason. If you are 38-52, enjoy sports, holidays, theater - and still have a social conscience - let's meet. Photo. 2653 ✉

Model/Artist—Tall, slender, secure, 30, seeks cultured gentleman, 30-50, over 5'10" - attractive, fit, liberal, accomplished, for love/future family. Photo/note/phone. 4062 ✉

Fly With Me—Israeli travel-agent, 37, rubenesque, witty, energetic, sensitive, supportive. Loves to laugh and loves to love. Divorced, tired of circling the runway, I'm ready to take off again. Seeking same in desirable male mate. 4043 ✉

Let's Go To Exotic Places—Pretty tax attorney wants to get her nose out of the books and her feet on a trek to Nepal or the beaches of Bora Bora - or anywhere with the right person. Blond, slim, Ivy grad, 42. You are adventurous, cute, easygoing, trim, 40-52. Note/photo. 2670 ✉

Attractive—Slim widow, 5'6", intelligent, seeks caring, compatible man. 4066 ✉

Female Sought—Whose career objective is that of socialness and family, who possesses grace, charm, an open mind, sense of humor, nobleness, passion and practicality, who is under 35, with a Rubenesque figure - by an urbane, courtly, Christian country gentleman, tall and 40, nonathletic, divorced father of two, who is financially and emotionally secure and would rather laugh than complain. A classic Virgo who loves women and wants very much to be married and share good times and a good life with quiet decadence. 7380 ✉

This Ain't No Fooling Around—Self-assured, successful, handsome, athletic Jewish man, 6'4", 38. Loves striking good looks, sense of humor, fun attitude, romance. Do you have the confidence to be sexy? Photo/note, of course. 4037 ✉

31-Year-Old, Wealthy Entrepreneur—Seeks highly attractive, sexy, seductive yet classy woman, 21-32, to spoil rotten - including an exotic vacation this Christmas. Photo/phone/note. 2669 ✉

Handsome Jewish Professional—6', slim, caring, with city slicker/country bumpkin life style, seeks classy, pretty female, 24-32, for relationship. Photo. 4046 ✉ ☎

Seven Sisters—Or close relation, sought by semi-ex-artist, 43, Princeton, now Madison VP. Offers warmth, pleasant surprises, solvency...to lithe, accomplished woman, 30s or so. Photo. 2697 ✉

A Kinder, Gentler New Yorker—Bright, warm, adventurous, 33, blond, pretty, seeks her intelligent, handsome, strong, successful, (com)passionate, festive, worldly, probably European, male counterpart, 30-45, to share all of life's buffet. Note/photo/phone. 4064 ✉

The Power Of Balance—I have, and I seek, a sound mind in a sound body. Youthful 50, 6'1", attractive, athletic, financially secure, seeks Ms. Right for marriage. She: no children, college grad, Manhattan, 35-40. Photo/phone. 4065 ✉

Ruggedly Handsome—39-year-old, Italian, construction entrepreneur, athletic, with an absurd sense of humor - seeks pretty, physically fit, nonsmoking, classy-dressing female, 28-35, for fun times, perhaps more. 7400 ✉

Paging Mr. Normal—I'm not green-eyed or Jewish but I do have blond hair, blue eyes and a satisfying career. Life is good...but you, Mr. Normal, could make it better! Beep me a photo and letter at: 2698 ✉

Warm, Caring, Very Attractive—Intelligent, sensitive, 35, 5'7", slim Jewish professional - likes biking, hiking, skiing, music, theater. Seeks intelligent, caring, affectionate, successful man for serious relationship. Note/phone/photo. POB 382, Oakland Gardens, NY 11364.

Attractive, Petite—Slim Jewish woman, early 30s, funny, classy, down-to-earth, with strong family values, seeks sincere, attractive, professional Jewish male, 32-39. Must be marriage-minded. Good sense of humor a plus. Note/photo. NY/NJ. 7365 ✉

Where Are You?—30-something, attractive, Jewish, thin, quick-witted professional businesswoman with big brown eyes - on the lookout for her best friend, who is a bright, funny, upbeat, attractive, motivated man, who has his feet on the ground. 7403 ✉

Breakfast At Tiffany's—Or breakf bed. Share it with a fascinating w who believes in forever. I'm very p bright, sexy, successful and nurtu You're an excitng, sensitive man. At ive, 43-57, worldly, intelligent, f adoring, accomplished and used to luxuries. Bio/photo please. 2668 ✉

Beautiful, Exciting Female—29, 5'7' acious, affectionate, bright, lib minded - with great sense of humor of theater, travel, music, movies and late-night walks - is dying to fall in Photo and phone a must. 2666 ✉

Very Successful Attorney—In NY/ dynamic, handsome, athletic and ro tic, early 30s, Jewish (religion not an is Seeking an attractive, vivacious wo with a great personality. Photo. 7366

Attractive, Artistic—Easy to be with, traveled social worker. Enjoy good t good walks and many other things. E to meet witty, tall, "intellectual" man, 7406 ✉

Blue-Eyes Wants Blue Skies—Divo male - loves theater, arts, sports. De slim, fun female, 35-45. Photo. 4058

Curvaceous, Vivacious—C entrepreneuress, seeks dynamic, e getic, nonsmoking man, 55-65, who l the arts, dancing, food/wine, sport eve country life. Professional or exec pre red. Aesthetic sensibilities a plus. 7405

I Am In Search—Of a female compan under 41, who finds a man's beauty sensuality in his character and statur life. Photo a must. 2700 ✉

I Want To Love And Be Love Complex Jewish woman, 38, attractive mind and heart, body and soul, hope create happy family with Jewish man character, depth and humor. Let's sh city and mountains, words and music, away adventure and each other's ar Tell me about you; photo if comforta 2683 ✉

Single White Male, 46—Divorced. Co plex but interesting, strong but ki Wants to meet/mate with eligible la 30-45, preferably slim, youthful, and tol ant of a man with more nesting than j ging instincts. Hungry for a kindred spi Will exchange photos if desired. 7381

Successful NY Professional—30, attra ive, seeks nonsmoking woman, 20s-3 for romantic relationship. 4070 ✉ ☎

Dark-Eyed, Italian-American Beauty- 34, with a passion for jazz, art, Woo Allen, tennis and Manhattan, seeks wi Jewish or Italian professional, 32-38, wi similar passions. Note/photo. 7398 ✉

Circle This Ad—Entrepreneur, 45, 5'10 180. Likes dry wit, restaurants, fashio autos. Dislikes too expensive to list. See very pretty lady, up to 37, nonsmoke Note/photo optional/phone. 2645 ✉

Exotic Asian Ms.—Tall, cultured, fu well-off, seeks mate, 40 plus. 2665 ✉

A Widower—64, 5'9", Jewish (you nee not be), would like to meet elegant lad 50s-early 60s, who feels at home in min or fox, for dressy social events, Broadwa plays, travel. Photo please. 2682 ✉

Caring, Secure, Esthetic Man—Seeks on 40-50s (young) woman. Photo. 4039 ✉

Pretty, Brainy Damsel—Seeks shin knight for gentle jousting and wh knows?... Over 5'8", 48-55. 4068 ✉ ☎

ASSORTMENTS

rtments is a weekly feature. Personal rate is $31.00 per line. Flat rate is $47.00 per line. Nonprofit rate is $31.00 per line. Display ads are also available. roximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for ıg procedures and advertising information. All ads accepted at the discretion of the publisher.

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ctive Singles—For prof'ls. Fri, 11/15. ırious East Side hotel. 516-466-8471

:essful Jewish MEN (35-55) Wanted: Introductions Club (featured in New k Magazine, 10/7, Dan Greenberg :le 'Looking For Like', pg 72). Meet ıctive, quality women (30-49). **877-0723**

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ASSORTMENTS
NEW YORK MAGAZINE'S
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STRICTLY PERSONALS

:fect Man Seeks Perfect Woman—And ıope they find each other. But what ɔut us?... Very tall, athletic, handsome, ıcated single male, 37, seeks bright, tty, attractive, active, slim Christian ıman, 30-35. Photo preferred. 4040 ✉

:ry Attractive, Warm, Smart—Jewish ıman (with young child), comfortable in ɜ worlds of psychoanalysis, academia, mmaking and social change. Seeks ight, accomplished man, 38-52, to share ɜas, hopes, funny stories, lasting friendip and romance. 7399 ✉

ılvin Klein Look-Alike—Model turned *.sinessman. 6', 35, successful, smart,* nny, energized, Levi's Silver Tab type. ·eks tall (5'7" plus), thin, classy, sweet, ·ep Manhattan beauty, under 30, DKNY ans and T-shirt type, to share my motorcle and some wholesome leisure. Blond plus. Photo please - will gladly exchange. ›22 ✉

art Old, Part New—32-year-old white oman - psychiatrist/scientist - loves art, ıusic, children, cats, snow and beaches. eeks sensitive, creative, ambitious .frican-American man. 7379 ✉

ooking For Wise, Successful—ttractive man, late 40's-late 50's, who kes films, driving in the country, new ıteresting things, is well-balanced and ɔod-natured. I'm a superb, captivating, ıccessful holistic therapist. 2703 ✉ ☎

Jpbeat, Pretty, Educated—Jewish voman, early 50s, wants to meet a bright, ;incere counterpart, 60-65. Photo. POB 117H, Scarsdale, NY 10583

Younger Man—26, athletic professional, seeks attractive woman, 35-45, to share a "white palace" romance. Photo/note and phone please. 4054 ✉

Are You A Caring, Secure—Nonsmoking, over 40 gentleman spending the holidays alone? Please contact this beautiful, slim, leggy brunette facing similar situation. Who knows? 4078 ✉ ☎

Smart, Sensitive, Successful—Single white male, 33, NJ attorney. Enjoys sports, movies, walks, laughs, smiles, old-fashioned values. Seeks classy, honest, positive, outgoing, educated, single white female. Note/phone. 2673 ✉

Long, Leggy, Sleek Blond—(5'10") with all the right parts in all the right places. Pretty, accomplished and sophisticated on the outside; very funny, spirited and spontaneous within. If you are 45 plus, worldly, warm, financially independent and would like the challenge of a real romance, write and tell me why. 1562 ✉

Glass Slipper Found—By charming attorney, 40. Last seen on Jewish female, age 30-35. Will return to owner. Photo/note appreciated. 7374 ✉

Attractive, Athletic, Humorous—Sincere, single white male - loves his work, art, music and dance. Looking for lady with similar attributes, who desires to share the best life has to offer. Please send recent photo and letter. 7314 ✉

Great Guy—Sensitive yet strong, Wasp, athletic (ski, scuba), handsome, 33, banker (MBA). Seeks outgoing, slim woman. Note/photo please. 4051 ✉

Ladies, What Scares You About Men—In their 70s? White Jewish male, semi-retired professional, NJ. Seeks North Jersey/Rockland/Orange lady who likes one-on-one chats, walks, travel (bus or otherwise), dancing and dining out or in. 7397 ✉

Pretty Asian—33, professional, single seeks life-time partnership. 7335 ✉

Gentle, Sincere, Kind—Very handsome, extremely healthy, white male professional - with a Catholic background and somewhat Calvinistic in behavior - has a mildly adventurous and slightly eccentric streak. Enjoys the Alps, the Costa del Sol and parachuting. Late of NY, now lives in NC. Would like to meet a compatible, natural, wholesome and supportive woman of child-bearing age and inclination, with the ability to compromise. 7377 ✉

Intelligent And Literate—NYC executive, Christian, 39, 6'2", very successful, searching for attractive, caring woman of integrity, 20s to mid 30s, who wants home, children and life companion. I enjoy cultural pursuits, travel, the mountains, prairies, and oceans white with foam - but not the Hamptons. Note/photo/phone. 7362 ✉

Accomplished Swedish Writer—Tall, mature, intelligent and politically liberal - loves classical music, art, literature and travel. Seeks educated, emotionally available man for lasting relationship and family. Photo please. 7364 ✉

I'm Curious—Is there a decent man out there who doesn't demand a skinny female? How about an absolutely ravishing, full-figured, 32-year-old Jewish professional who wants an old-fashioned relationship with a guy who's a Mensch. All answered. 7363 ✉

Do You Ski? Ride Horses?—I do a lot of one and own a bunch of the other! Good-looking, 27, well-built and easy to talk to - seeks "lady incredible". POB 10131, New Brunswick, NJ 08906-0131. Note/phone.

Gay Guy—30, cute, funny, Jewish, very successful businessman - looking to fall in love big time. Seeks attractive, funny, masculine man with a heart of gold and a day job. Photo/note/phone. 7394 ✉

Ready To Be A Mom?—I am looking for a close and loving relationship leading to marriage and children. I am recently separated (no children), very successful professionally and as a weekend painter. Tall, thin, good-looking, warm, witty and bright, a youthful fifty who wants to share the joys and chores of parenthood. Don't just sit there scanning the ads. Send me a note/photo. I can't do this alone. 7411 ✉

Slim, Good-Looking, Natural—Nonreligous Jewish female, seeks agile, lyrical, thoughtful male, 40's-50's. 7313 ✉

Attractive Physician—45, seeks true love with younger, slender female. 4076 ✉ ☎

Beautiful, Stylish, Japanese—Charming Manhattanite, 30's, 5'4". Seeks dynamic, secure, sophisticated, intelligent, caring white

Doctor—Good-looking man, 35 (looks 28), 5'8", athletic, warm and fun. Looking for a beautiful Christian lady. Note/photo a must. 7414 ✉

Tired Of Shopping Around?—This handsome, successful businessman, 36, Jewish, strong yet sensitive, is looking for a serious relationship leading to marriage. Please be fit, attractive, earthy and committed. Only notes with photos will get a response. 2674 ✉

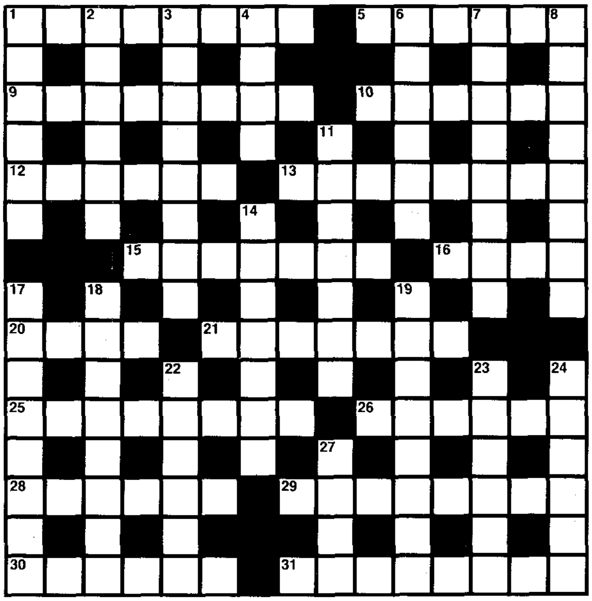
Hold On!—Athletic, compassionate CPA, Jewish gent, 31, seeks marriage-minded, slim and pretty lady, photo. 7413 ✉

My Staff Made Me Do This—For my birthday. I am spontaneous, adventurous and outgoing; sexy, slim and attractive. I love music, movies and outdoor sports. The ideal man would be a single white male, 30-45, that enjoys same. Only serious Met fans need reply. Note/photo appreciated. 4079 ✉ ☎

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 More ready to assist the players? (8)
5 Pain caused by the needle? (6)
9 The same religious ceremony the French held by the rock. (8)
10 Girl with leading member of the naval force. (6)
12 Acceleration in vessel of one dimension. (6)
13 Chief to settle the point. (8)
15 Company returns got an improvised figure. (7)
16 A hide-out by the Red Sea. (4)
20 Close the envelope and put a stamp on it. (4)
21 Cut over the nose? (7)
25 Elevation follows latitude in reorganisation. (8)
26 Chemical deposit—from a reefer? (6)
28 Motorist's club. (6)
29 Mother spots retreating game—this type won't be seen again. (8)
30 Carry on with the account, in short. (6)
31 Decide to put an end to things. (8)



DOWN

1 Downtrodden, may instigate revolution. (6)
2 Figure is ex-pupil—of rangy
(6)
3 Speaking of a standard weap
(8)
4 Cleft sticks to hold them? (4
6 Flow of invective when one g
stuck in traffic. (6)
7 Bear grabs a piece of cake th
leaves container. (3-5)
8 Making an accumulation—o
bills? (8)
11 Bloomer—could be a big one
14 Chemical making vehicle sto
moving. (7)
17 I disparage an insular person.
18 Devotee of the sport chases pigeons. (8)
19 He doesn't believe in acting s
wickedly. (8)
22 Mast badly rigged again going
the water. (6)
23 Student also gets on to Frenc
vehicle. (6)
24 Risk the unexpected. (6)
27 Overhead light a good thing t
have. (4)

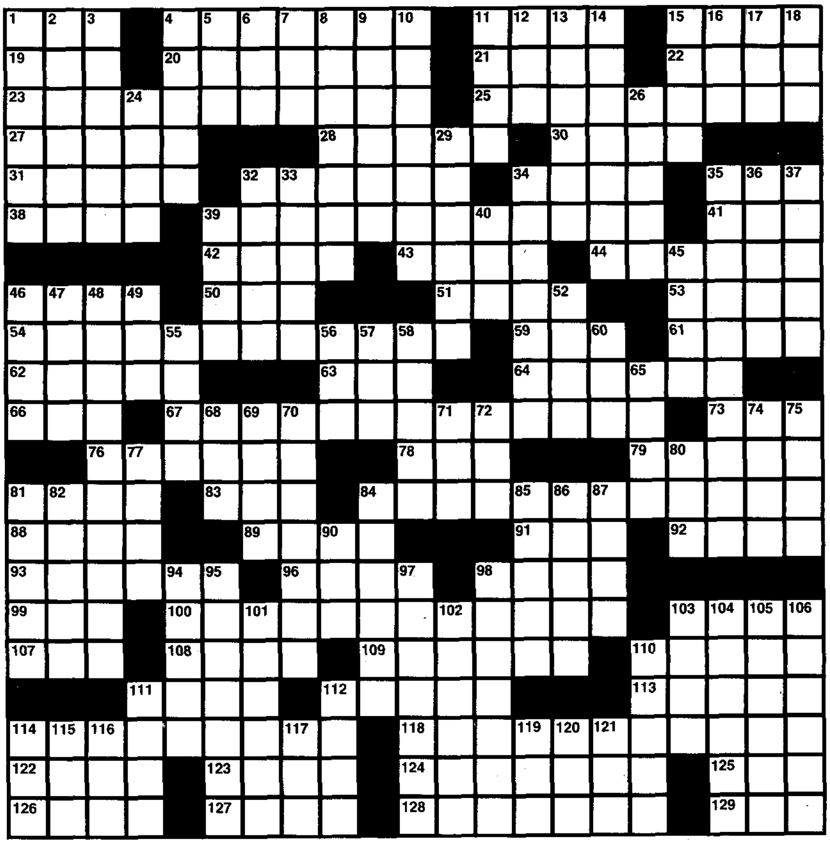
'HARD SPELLING': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Not hers
4 Altering device
11 Doc or Hemingway
15 Manhandle
19 Hall-of-Fame Giant
20 Mine gas
21 Crude metals
22 Drunken revel
23 "The Blue Bird" author
25 German philosopher
27 Actress Burstyn
28 Lusterless
30 Goes courting
31 Het up
32 Whom to "lend me" in a 1989 play
34 European blackbird
35 Dutch airline
38 Radar sweep
39 Sound-like word
41 Hasten
42 Shut-eye sessions
43 Evening in Paris
44 Houston team
46 Eban of Israel
50 End of the "Old MacDonald" refrain
51 Star in the Lyra constellation
53 Undergrown one
54 France's anthem, with "La"
59 Aga Khan's son
61 Greek peak
62 Clothing-tag numbers
63 Depot: abbr.
64 "Broadway Joe"
66 Grand —— Opry
67 Athens-Sparta war
73 Ernesto Guevara
76 —— Zee
78 Spasm
79 Sierra Nevada lake
81 Business-wear ensemble
83 Droop
84 Mexican volcano
88 "King and I" heroine
89 Astronauts' org.
91 An avis lays them
92 Morns' opposites
93 Unlucky accident
96 Yule quaffs
98 Linen source
99 Ex-president of Harvard
100 Hawaii's queen, once
103 Commedia dell '——
107 After an aitch
108 Ending for system
109 Unfrock
110 Gunned down
111 One on a journey:abbr.
112 Cottonlike fabric
113 Camp sights
114 Cambodia's capital
118 Ruined Inca city near Cuzco
122 Insert bullets
123 Lily used in lotions
124 Everlasting
125 Half a bray
126 Stringed toy
127 Novice
128 Last menu choice
129 Unmatched, as a glove

DOWN

1 Four-baggers
2 Slanting type
3 Stanley's wife, in "Streetcar"
4 Revise, as a bill
5 "—— Rosenkavalier"
6 Ocean abbr.
7 Honor-society letter
8 Two-seated bicycles
9 California live oak
10 Ties again
11 Yankee Doodle's steed
12 Jackie's second
13 Harold Reese's nickname
14 Section of Long Island City
15 Velvety tree growth
16 Rainbow shape
17 Cry of revulsion
18 Caustic substance
24 High-schooler
26 Novelist Émile, and family
29 Narrow furrow
32 "For want of ——, the shoe was lost"
33 "Fiddler" star
34 J. P. and Helen
35 Former Soviet lea
36 They have their pr
37 Party-giver Perle
39 "The —— Love Belongs . . . "
40 Jack Horner's food
45 Slower than a gall
46 Retort to "are not!
47 Get-out-of-jail mo
48 Presidential advise
Zbigniew
49 Peer Gynt's mothe
52 Jai- ——
55 Catch sight of
56 Cleo's killer
57 Japanese statesman
58 —— Domingo
60 Singer Sumac
65 Poker prerequisite
68 Koch namesakes
69 Low-fat
70 Kind of chemistry
71 Pinch off
72 Budget subj.
74 Table d'——
75 Elongated fish
77 Beehive State
80 King Kong, e.g.
81 Brazilian dance
82 The North in the Ci
War
84 Oriental temple
85 Popular soft drinks
86 —— -garde
87 Judd Hirsch sitcom
90 Fraction of a franc
94 Bedside clock
95 Heartbeat sound
97 Looked over quickly
98 Sheep's coats
101 Spirited
102 Steer the plane
103 Sir Guinness
104 Hacienda locale
105 Donated a tenth
106 Occurred as a result
110 Tall clown's prop
111 Commotion
112 Prefix with stat
114 Wood thickness
115 Follower of boo or yo
116 Opposition vote
117 Neighbor of Swe.
119 Daily 24: abbr.
120 Individual, to Brigitte
121 Golf norm



Solutions to last week's puzzles appear on page 16

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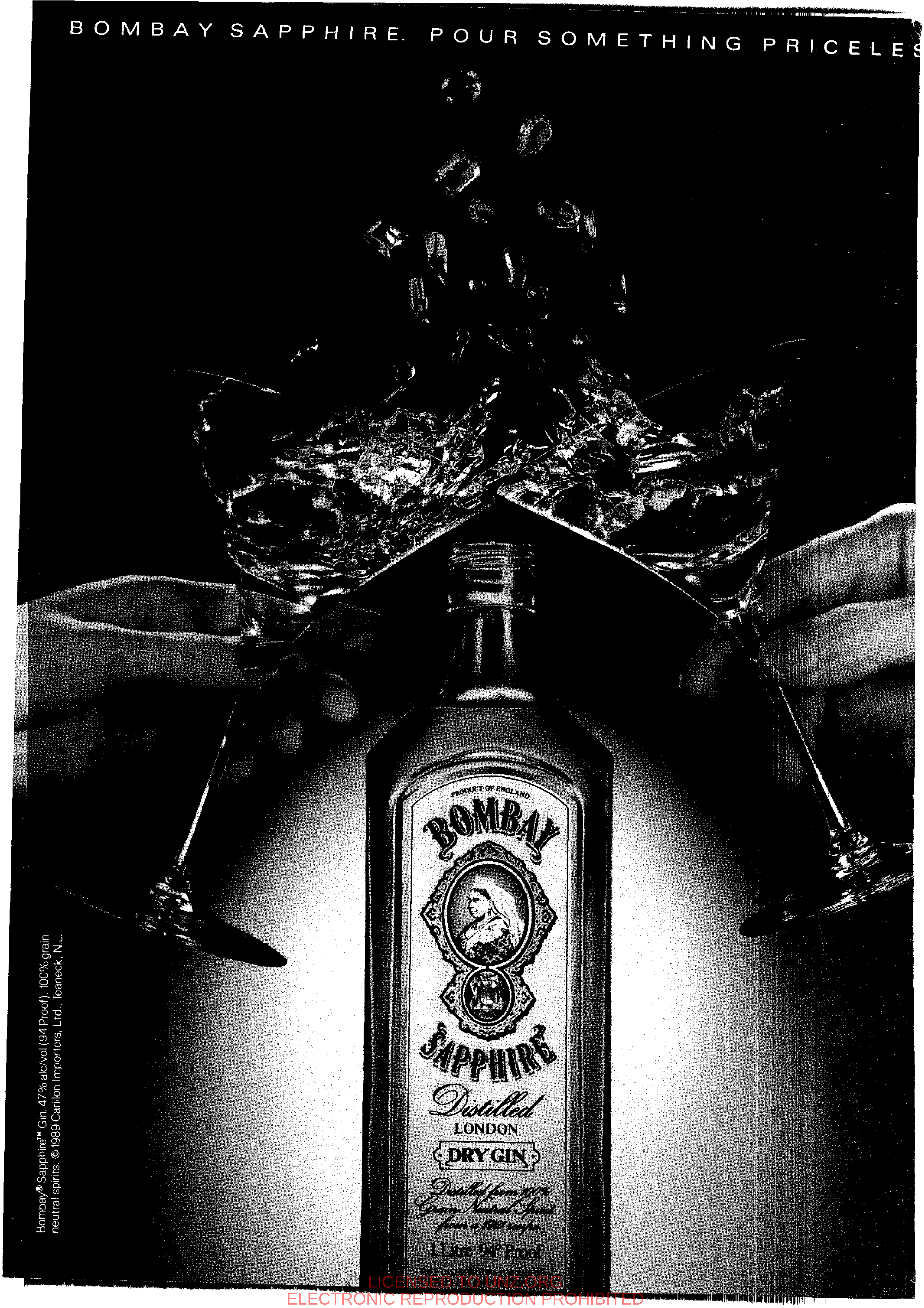
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